

The **AUTHOR** **& JOURNALIST**

DECEMBER

1925

The Release From Mediocrity

By A. H. Bittner

Random Remarks

By Junius B. Smith

The Deeper Understanding

By Willard E. Hawkins

Quarterly Publication of

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Literary Market Tips

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Volume X, No. 12

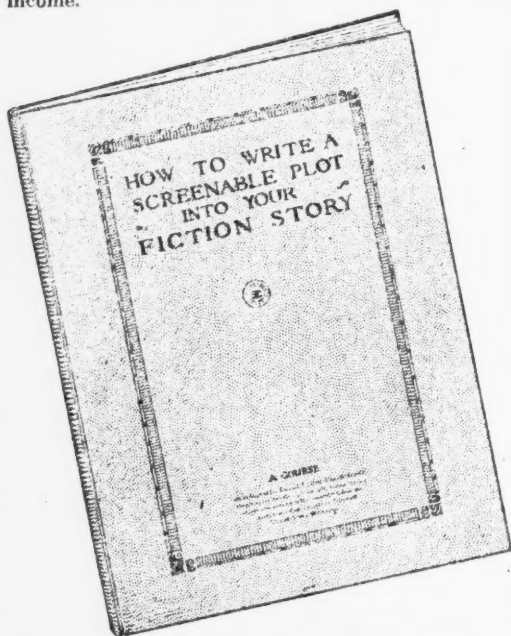
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PAYMENT ON PUBLICATION, in the opinion of THE AUTHOR & JOURNALIST, is an unsatisfactory plan of dealing with authors, which should be abolished, and as a result of our convictions on this point we desire to announce a new policy applicable to our agency department. If no writers could be found who were willing to submit manuscripts on such terms, "pay-on-publication" magazines would soon adopt other methods. We are going to do our "bit" toward bringing about such a millennium by declining to submit manuscripts for clients of the A. & J. Agency department on any terms other than payment on acceptance. Some very worthy magazines adhere to a pay-on-publication policy (or pay-on-schedule—the same thing), but we feel that in this they are blind to their own best interests and unfair to authors. The subject is more thoroughly covered in our "Queries and Comments" department this month.

OF PECULIAR INTEREST to us was the unrestrained attack on O. Henry by H. L. Mencken, in his weekly syndicated editorial of October 25th, following so closely, as it did, our publication (in October) of Willard King Bradley's tribute "To a Departed Author." (This poem, we note, was reprinted with acknowledgment, in the *New York World* and in *The Literary Digest* of November 21st.)

Says Mencken: "O. Henry, in his day, threatened to reduce the American short-story to a feeble compound of transparent fraudulences. His manner was easy to imitate. . . . And his snap endings, after a little practice, turned out to be easy, too. Henry had his own story as a model. He rang 200 changes upon it, and his imitators rang 10,000 more."

Agreed. Imitation O. Henry is pretty shallow stuff. We venture the thought that O. Henry's

imitators, in concert with imitators in general, have grasped the substance but missed the spirit. But why blame O. Henry for their sins? To lovers of O. Henry, his work needs no defense. We can forgive the Menckens a great deal of their sophistry—for has not the leader of that “hard-boiled clan” given us the incomparable *American Mercury*? Still as we read the O. Henry diatribe, a whisper of memory seems to waft to us these lines from Bradley’s poem:

*With condescension they admit that bright
Your tales were, clever each surprising “twist.”
But that you were an Artist they deny. . . .*

but

*Spite of sneers, ’tis true
That Bagdad-on-the-Subway misses you!*

JUNIUS B. SMITH, author of the “Random Remarks” in this issue, was one of the “discoveries” of Robert H. Davis, veteran editor of Munsey publications. He is best known as co-author with Dr. J. U. Guiesy of the “Semi-Dual” novels, mostly serialized, which have been running over a period of more than thirteen years. Twenty-three of these sold to the first editor to whom they were submitted. Seven were rejected where first submitted but sold to the second place submitted. The Semi-Dual stories are based upon the frequently misunderstood science of astrology. In addition to the Semi-Dual stories, the collaborators have turned out a great many other novels, novelettes and short-stories. Mr. Smith writes of his methods:

“Everything is grist that comes to my mill. I write about the merits of soap or the ecstasy of a newly awakened love. Mystery, crime, horror stories, trade journal stuff, it is all the same to me. When a dentist pulls my teeth, I am cataloguing my sensations for use in a story. If I shed a tear, my mind gets busy and pretty soon I’ve forgot my personality in imaginative ruminations. If I had a million dollars, I’d still write for the sheer love of it. * * * Money came my way from the very first submission. Yet perhaps I should whisper in the ear of the beginning writer: I wrote twelve or fifteen years for my own amusement before I began submitting to the magazines. * * * I give but a very small portion of my time to writing. Although writing pays me more per hour than anything else I have ever done, I do not wish to make work of it. It is my pleasure. * * * I do not believe one should sit at his machine more than three or four hours a day. The rest of the time should be devoted to routine work, reading, exercise. The writer should make a business of keeping himself in the best possible physical and mental condition. He should consider it part of the day’s work. He should know all about the rules of health. He cannot expect the breath of life to flow through his finger tips if his brain is tired from lack of sleep or overwork or his body full of poisons.

* * * My ‘masterpiece’ I wrote ten years ago. It treats of life, the soul, its formation, of God. Every year or so I get it out and carefully delete. The manuscript is now boiled to about 40,000 words. The text is written in fictive form. An editor might read manuscripts for a thousand years without seeing anything even remotely like it. Some day I may send it out.”

Junius B. Smith was born, he states, at Salt Lake City, Utah, September 29, 1883, about 4 o’clock p. m. (note the meticulous attention to details). He is an attorney-at-law, practicing in the city of his birth.

SPEAKING OF O. HENRY, here is an anecdote of his literary reign: At one time a report ran current that Mark Twain was receiving a dollar a word for his writings, and that there was a brisk flurry in the literary market. Rumor had it that “word rates” were booming like stock on Wall Street. Not yet as successful as he would have liked to be, O. H. penned the following to an editor-friend:

my dear mr. hall:

in your october magazine i read a story in which i noticed some sentences as follows: “Day in, day out, day in, day out, day in, day out, day in, day out, it had rained, rained and rained and rained and rained till the mountains loomed like a chunk of velvet.”

and the other was: “I don’t care whether you are any good or not,” she cried. ‘You’re alive! You’re alive! You’re alive! You’re alive! You’re alive!’

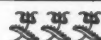
You’re alive! You’re alive! You’re alive! You’re alive! You’re alive! You’re alive! You’re alive! You’re alive!

“YOU’RE ALIVE!”

say, bill; do you get this at a flat rate, or does every word go? i want to know, because if the latter is right, i’m going to introduce in compositions some hysterical personages that will loom up large as repeaters when the words are counted at the polls.

o. henry.

THE TRAIL AHEAD includes so many valuable features that we cannot attempt to list them. Our ambition to make THE AUTHOR & JOURNALIST steadily better and better, we have reason to believe, is being realized. Certainly, readers have many a treat in store for them during 1926, if their tastes coincide with those of the AUTHOR & JOURNALIST staff, who have been laying in a store of material for coming issues. Ralph R. Perry, of *Short Stories*, is scheduled for an article in January. Another prominent editor and prolific fiction writer, who has good reason for writing under a nom de plume in this instance, will be represented by a delightful sketch, “Ventilated Villains.” Arthur Hawthorne Carhart gives some valuable hints on a phase of article writing. Chauncey Thomas contributes an unusual article tentatively entitled, “Write Because You Must.” The series of essays by the editor will be continued.



The Release From Mediocrity

BY A. H. BITTNER

Associate Editor, The Frontier



A. H. BITTNER

ALL of life is a struggle to escape mediocrity, to stand out above our fellows, to "amount to something in the world." In every line of endeavor we are confronted with the same problem—and in no line more than in fiction-writing. To stand out enough to attract the attention of the manuscript reader and be

lifted out for higher consideration from the mass of "unrush," unsolicited manuscripts which constitute his daily chore, is the first test for a story. Even after it has passed this test and brought home the remunerative check, the struggle goes on. For some writers the check is the ultimate; it is the extent of their ambition. To them the story which brings home the check is successful. They are the ones who are content with mediocrity; they are the just-good-enough fellows who contribute the undistinguished filler material with which every magazine has to round out some of its pages.

Any editor of a fiction magazine, going over a copy of his publication fresh from the press, feels a sense of gratification as he glances through some of the stories it contains. Others draw the involuntary frown, the sign of relief that they are no longer in his shelf, the mental note that they are second-rate and that their authors are capable of little more than a second-rate job.

Every editor would like to fill his magazine with ten or a dozen first-rate, A No. 1 stories, but, unfortunately, the supply is not equal to the demand. The really good stories are few and far between, and the editor is forced to buy a certain number of passable manuscripts to fill up his magazine.

At the present moment I have a pile of eight such manuscripts on my desk. Three or four numbers of *The Frontier* are in the formative state. Each of them contains some excellent material—stories that were read once and bought, stories that brought home a check two or three days after they reached the office. These eight stories are all fair-to-middling; they lie there on my desk three or four days while I mull them over in my mind. None of them is quite good enough to draw down an unhesitating check; none of them is so lacking in good qualities that an unhesitating rejection will solve the problem they present.

In the next day or two several of these tales will go back. As we debate and consider them, some will fall by the wayside and be returned. A few probably will be bought—particularly if the next few days do not produce several outstanding stories—for the issue which soon must be closed. To produce the magazine we want to hand our customers we probably should return this whole batch, but, circumstances being as they are, a certain number of stories must come out of this not-quite-excellent material. But, though we must use some material of this sort, our regard for the author who sells his work in this fashion is in no way enhanced.

Occasionally an accomplished writer slips up and sends along one of these mediocre tales, but for the most part stories of this sort come from writers who produce them habitually. They do not seem to be able to produce a better story—or they do not

care to try, are too lazy to put in the extra hard work necessary to produce an outstanding story. Yet writers of this sort grumble and wonder why their word-rate is not advanced, why so large a percent of their manuscripts come back to them.

THE struggle to rise above the rest goes on right into the magazine and onto the newsstand. The manuscript reader is only the first tester; the last and ultimate one is the reader. On whether he considers that your stories are good, bad or indifferent rests your future as a writer, the demand that will result for your wares and the prices they will bring.

Whether or not the general reader is a competent judge of fiction, he knows what he considers a good story when he reads it; he knows when a story thrills and pleases him. And the excellent story is strong enough to spur him on to drop a line of commendation to the editor—and to buy the next issue of that magazine. Although he probably does not know it, in enjoying a story he is responding to one of several basic appeals which stir his fellow man, his neighbor across the street, as much as he is stirred.

It may be that the author has succeeded in portraying an engaging, lovable character so well that the reader understands that character heart and soul, that he hopes and aspires with him, that he feels as if he knows him intimately. Such well-done character work often will produce an outstanding, remembered story.

Again the author may have succeeded in imprisoning in his story a bit of real human emotion, a heart-throb from life to which the reader's heart responds. Such heart appeal as this, which I already have discussed in another *AUTHOR & JOURNALIST* article, produces many of the world's greatest stories, the stories to which we look back, years afterwards, with a feeling of affection and tenderness.

Another quality which often marks a strong, outstanding story is a proper sense of the dramatic—a story presented so as to give the reader the benefit of every ounce of dramatic value the situation affords. Such is the story that starts the involuntary thrill as its main scene is unfolded, that sends that delicious ripple of excitement and its resultant flush of goose-flesh along the spine.

Not the horror situation, not the grisly, ghastly thing—but the dramatic situation so splendidly presented that the power, the glory, the excitement of it overcomes us and sweeps us away as if we were there on the scene watching the narrated events transpiring.

Write a story such as this, get the last drop of dramatic value from your situations, and there will be no question about selling your story. And your story—and your name as author of it—will be one the reader will remember pleasurably. Indeed, it is a peculiar quality of stories of this type that, read a second or third time, even though the element of surprise no longer enters into the situation, the old thrill comes back as strongly as on the first reading. No danger of mediocrity for a story such as that!

YEARS ago Talbot Mundy wrote a story for *Adventure*, entitled "The Soul of the Regiment," that presented a dramatic situation admirably. Its reception was enthusiastic, so enthusiastic, in fact, that, several years later, the editors reprinted it on request—and were again acclaimed for it. I have recommended that story before as an example of the outstanding type of short-story, and I again call it to your attention as an exceptionally well-done piece of dramatic presentation.

Briefly, the story concerns a British colonial regiment in Egypt, and particularly a certain gruff old sergeant-major. Besides drilling the heads off these black boys, he molded a group of them into a regimental band and succeeded in pounding into them the tunes of "The Campbells are Coming" and "God Save the Queen." The regiment goes off into the wilderness and is wiped out. For months rumors come back concerning a few survivors, but that is all. Then Mundy works up to his excellent climax, a state occasion in one of the large Egyptian cities. The governor and all the military and civil dignitaries are present. In a lull in the program a squeaking fife and a rattly drum are heard and in march three scarecrows to the tune of "The Campbells Are Coming"—the old sergeant-major and the remnant of the regimental band. Lining up before the officials' box, they solemnly toil through "God Save the Queen," and, presenting the tattered remnant of his regimental colors, the sergeant-major falls dead.

A dramatic situation excellently presented! My cheek flushes now as I write this, and I read it ten years ago—and who knows how many thousand manuscripts since! In the last perfect scene Mundy has dramatized the spirit of the British army, the stern-souled devotion to duty of the sergeant-major, the loyalty of the colored bandsmen—and all in a moving, crashing finale. Read the story; my synopsis can in no way spoil it for you—such stories are not ruined by a telling or a reading—and it may give you a new conception of dramatic values.

Another popular writer who has an excellent sense of the dramatic is J. D. Newsom, whose stories of the Foreign Legion are now appearing in *The Frontier* and are drawing enthusiastic letters from all parts of the country. Taking as his hero material the unprepossessing, tough, generally good-for-nothing members of France's famous frontier fighting machine, Newsom is able to work up to his situations so effectively and present them so dramatically that he attains the same thrill that distinguishes "The Soul of the Regiment."

In particular I recommend his "Out of the Desert," which was published in *The Frontier* for July. In this story the Foreign Legion regiment, penned up by the revolting North African tribesmen, is slowly whittled down. Little by little their ranks are thinned and the walls of their desert fortress fall, until at last a handful, and then only two, remain to hold off the colored hordes. It is an excellent fight, replete with action and well-handled suspense, working up nicely to the moment when relief comes across the desert, and ending in the excellently dramatic scene where the two gory, half-nude, half-dead survivors march out of the battered gate and salute the commander of the relief column.

Thrill aplenty in that scene! It makes the blood course faster and, for many a reader, it furnishes a welcome dash of red in the gray monotones of day-to-day life. Dramatic presentation makes successful stories because it strikes at one of the basic reasons for fiction-reading: the life of the average reader is dull, monotonous; he comes to the fiction magazine for a change, for entertainment, for a thrill. The stories he remembers the longest are those that lift him most com-

pletely out of his everyday life, that thrill him to the core and make him, for a time, a citizen of another world. The mediocre story merely whiles away a few hours; it never grips him and it makes no lasting impression. Tomorrow it is forgotten.

THE two examples of a well-presented sense of the dramatic which I have mentioned happen to be both military stories, but the dramatic thrill is not at all dependent upon Mars. Almost any situation can be presented with dramatic force; a love story can be just as successfully worked up to a flashing, dramatic climax. What the reader needs is the ability to see his material through the eyes of the true dramatist, the ability to see it in its brightest colors and to visualize the most startling effects of which it is capable.

Some years ago Robert Shannon wrote a story of theatrical life in a great city which carried dramatic presentation to a superlative degree. His hero, a young actor who had met but indifferent success, finally conceived an idea for staking his all on a spectacular stunt which would prove his ability to the producers. Going to a prominent actor who was winding up a successful season and about to move on, the young man bought the right to substitute in the leading role of the performance on its last day, three or four days later. Day and night he worked to memorize his lines. The final scene is at the theatre, the preparation, the last minutes before the curtain goes up, the company taking their places; the curtain goes up—and the vast house is empty. The star had sold the right to appear in the play but had not guaranteed an audience.

An excellent example of a dramatic situation built up to a crashing climax. And then, with deft artistry, Shannon sketched in the dramatic heart interest. All alone in the big auditorium, vociferously clapping, was the old has-been actor to whom the hero had given a complimentary ticket. And by a bit more well-done plot work, Shannon succeeded in getting a happy ending for a story that sounded its perfect dramatic note on what seemed a chord of tragedy.

Anyone can take a scene and present it in slap-dash, hit-or-miss fashion. It takes thought and hard work to get the full dramatic values out of a story. Just as the

danger to the heart-interest story lies in sentimentality and bathos, so the danger to the dramatic situation lies in cheapness, in unconvincing melodrama. Your scene should be presented dramatically but it must be presented convincingly also. To paint the colors brightly enough to secure their full effect, and yet not so brightly as to produce a violent blare of paint that will be a mass of color and nothing else—that is work. But it is work worth while.

It is the work that will lift your stories out of the great mass of mediocre products. It is the work that will carry you quickly past the editor's desk, that will avoid the snag heap of becalmed almost-good-enough stories, and that will take you, through the

columns of the magazine, to the good graces of your readers.

It is effort such as this that will establish you as a writer of stories with real drawing power—and, certainly, drawing power is what dictates the size of the check.

THINK over this matter of dramatic presentation. Investigate a few examples of it. Then go over some of your own manuscripts. Frankly, are they as dull as ditch water, or have you drawn from your situations their full dramatic values? Perhaps a dramatic presentation is all that some of them need to lift them out of the almost-good-enough class and to make them stories of the first run—stories such as editors want and such as you want to write.

Securing Photographs

BY JOHN LANE

THE trade papers offer a very good market for practical articles, especially if they are accompanied by suitable photographs.

It may interest the newer trade paper writers to have set forth a method which is used quite extensively by established writers to secure photographic illustrations of things which they don't feel quite equal to "shooting" themselves.

Some time ago I sold an article to a leading business man's publication contingent on securing a photograph of a bank mentioned in the article, the photograph to show customers of the bank using an adding machine which had been installed for their convenience. The magazine agreed to pay for this photograph in addition to regular rates for the article.

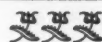
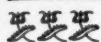
A commercial photographer would charge \$3 to take the picture. Of course, the easiest way would have been to have him take the desired photograph and then bill the magazine for his charge. But that would not have been the most profitable! Instead, I went to the publicity official of the bank, presented the matter tactfully, and he gladly offered to have the picture taken at the bank's expense. The next day he gave me a print gratis. What the magazine gave for the picture reimbursed me nicely for the time consumed in making these arrangements to get it.

Some writers fail to realize that most business

firms feel that a feature article, especially in a magazine with large national circulation, warrants a free photograph to the correspondent, because of its advertising value.

Also, I might suggest, it is a good idea for trade paper writers to get acquainted with the commercial photographers in their town. In his job, the commercial photographer often obtains striking photographs of which he has extra prints, which the writer can incorporate in an article and pay for in case the article sells. Some commercial photographers market their photographs themselves, but usually they are not familiar with many markets and are glad to co-operate with a trained writer.

I have such an arrangement with each of the five commercial photographing shops in my town. They phone me, calling my attention to pictures which, from what I have told them, they think I might use. I then drop in on them when convenient, look over the photograph and, if I take it, I do so with the understanding that they are to get 75 cents if I sell an article with the picture. I have secured an abundance of very salable material in this way—both for trade papers and for magazines that desire interesting fact stories with pictures that "tell the story." I conservatively estimate that at least \$50.00 a month comes from articles secured through this source.



Random Remarks

BY JUNIUS B. SMITH



JUNIUS B. SMITH

I WRITE because I can't help it. I am not a great writer. If I were, editors would fall all over themselves to buy my stuff. They don't. It is true, I have had some mediocre success. But only a few editors have been able to see me with a spy-glass. And having got that off my chest, you'll know just

how valuable anything I may say on the subject of writing, will be.

When you leave school, figure out how many more years you would have to attend to qualify as a lawyer or a doctor or a civil engineer. Then make up your mind it will take you that long to get your first returns from the literary profession.

Doctors and lawyers, when they begin practice, usually have several lean years.

Figure on as many lean years for yourself.

Now if you like to write and you haven't put in as many hours a week to qualify as you would have to put in to begin the practice of any other profession, you shouldn't feel discouraged merely because you are making no sales or because they are few with dreadfully long waits in between.

Here's the rule I adopted. It might not be a good one but it suits me: I read a manuscript over after it gets stale. If I would buy it if I were an editor, I'll send it out till the crack of doom if necessary in order to sell it. But I don't let one reading suffice. Every few months, if it still keeps coming back, I read it over, and if there's anything the matter with it, I'll spot it in time. Maybe I've slopped all over myself in the beginning without getting anywhere, just as I'm doing now, perhaps.

If so, a merciless slashing, and the story goes out again.

If I condemn the story as hopeless, it may still contain a usable germ. I might boil a dozen pages down to one or two and pick up some postage money somewhere.

Rejections don't faze me. Why, bless your soul, I banked a check yesterday that came for something on its eighteenth trip and they paid me better than two cents a word. I sold the story to a market I saw listed in *THE AUTHOR & JOURNALIST*, which I had never heard of until I noted it in the directory. But here I'm rambling all around and getting nowhere. The chief point of the last remark is that you've got to have a good directory.

ANYTHING that enables you to do your work easier is a thing you should possess. I have some covers made to fit in any standard filing case for legal documents. These covers are numbered from one up, and I carefully index in a book what they are all about.

One file I label "Other People's Business—Dead-Head." It's a great time-saver, if you have a lot of friends or relatives who think it must be a great pleasure for you to pound a typewriter in their behalf, because you pound it in your own behalf six or eight hours a day. Oh Joy! How soon you'll start another file! Try it and see. At least, when they ask you to look up so and so's address, you can turn right to it, and tell them all about what you last wrote, without spending an afternoon hunting up the correspondence.

Next, you had better have a file labeled "Editorial Needs." It is surprising how handy it is to turn to this file and get the low-down on what some editor wants. If an editor takes the pains to write you what

he wants, or sends you a circular of his needs, it's up to you to put it where you can find it. If you do as I suggest, you can find it without wasting valuable time.

Then you should have a file in which to place letters that are in the nature of contracts. If an editor buys First American Serial Rights from me only, I want to know where the communication is that says so.

Fasten your papers so they can't get away. Have a system. Know where you can find things. When you want to hunt up a carbon copy of some story, to make a notation on it that it has sold (so your executor won't be trying to peddle it, if you go to the Happy Hunting Ground), you don't want to waste time sufficient to write another one of equal length.

Typewriters: Have a couple: one that you're wearing out and one that you're breaking in. I remember very distinctly once when a type-bar broke. I adjourned until I got it fixed. Several type-bars would have to break now to cause any considerable upheaval.

BOIL DOWN! What can I say about this subject that hasn't been said before? Nothing, I surmise. Every writer has to learn the art of boiling down, if he would attain any degree of success. I'm speaking now of commercial writers. The genius is a law unto himself. What to delete, is the problem.

In a short-story I've found that a good way to do is to ask what is the meat of the story, then figure out how much lost motion there is in the prelude. If you go about it in cold-blooded fashion, most of the prelude will disappear. At first writing, use any language in any way you care, to get it down. Be redundant, verbose—be as prolific as you desire. Then make one blade of grass grow where two grew before. Don't let the *idea* get away, and don't spoil all the beauty. You won't have to. When you can see a statue in a block of stone, you can see a whole museum in a mass of jumbled words. Chip off the rough stuff but don't polish too highly. If you take all the life away, you're not apt to get into the red-blooded magazines. Never mind even if you make a mislick and lop off an arm or two.

Write where you will not be disturbed. If there are people at home who bother you, rent some cubby-hole of an office, as high

up as you can get it and as far away from the elevator as you can get. Paint in blazing letters on the door, "PRIVATE—KEEP OUT," and don't have a telephone, and don't have any visitors. Pound your typewriter three or four hours a day and spend the rest of the time with your clerical work. Keep your manuscripts on the move—they won't sell in your office desk.

NOTHING to write about? I know all about that bugbear. Years ago I sat hours at a time before the typewriter and nary a line.

I've tried all kinds of story construction, from the machine-built plot to the nebulous something that I just reached up into the air and pulled down, not knowing what I had until I spiked it. There are lots of ways to build a story. I remember looking at a picture in a magazine, trying to see how much I could really see in it. How did the people get in that predicament? How would they get out? I wrote a story about it. It sold.

A favorite way with me is to pick up some magazine and read some article. Usually before I get through the first article, the writer has made some general remark that sets me thinking. Maybe it's on the power of will or the folly of learning useless things. I stop right there and think. A few characters to enact a scene, and behold, I have a concrete example of a strong-headed young man who has waked up to the folly of learning useless things.

When a magazine buys something from you, make it a point immediately to subscribe. In this way you will not overlook your own story when it comes out, and one idea gleaned from a years' subscription will be worth many fold what you paid for it. Make it a practice to keep a half dozen copies or so of your printed story. Your near relatives may laugh at you as a conceited ass, but at least you'll be spared the chagrin in after years of having some movie magnate write you for a story, for consideration for screen purposes, and have to tell him you are quite unable to let him have it. Oh yes, such things do happen. This is one lesson I learned quite forcibly.

And after you've written a couple of million words, as I've written, you'll get so cocksure of your ability eventually to succeed, that you'll not tell an editor how good your stuff is but let him find it out for him-

self. I virtually never write to an editor unless he buys something or writes to me first. Then I sometimes put him on my visiting list and *those* are the friendships that count. But don't expect to put anything over on friendship. I submit less stuff to my friends than elsewhere, because I aim to send them only what I feel they will be pleased to see. I shoot any old thing at the stranger, if I am satisfied it should

sell somewhere, and I open up new markets where I least expect it.

I could ramble on all night, but this article is sufficiently long as it is. It is first-run stuff, not even recopied, and could probably be boiled down to a single page, if I always practiced what I preached.

Maybe, however, you will see some old truths from a new angle. Let's hope so. Selah!

Queries and Comments

In this department will be published suggestions, queries, answers to these queries volunteered either by the editors or by readers, and bits of comment or experience germane to the purpose of the magazine. The editors will select only letters deemed to have general interest. Names will be signed unless initials are specified. Communications should be brief.



MORE ABOUT THE PAY-ON-PUBLICATION SYSTEM

Replying to the query of Edward F. Medosch, in the November issue, I will state that I have had a couple of similar experiences with the editor of a pay-on-publication magazine.

In January, 1924, a certain story was accepted, to be paid for on publication. In October, 1924, the editor wrote me for a photo and biography to be run in connection with it. In February, 1925, a second story was accepted, story No. 1 never having been published. When I wrote regarding No. 1, the editor denied all knowledge of such a story. Immediately I placed all correspondence in the hands of the Authors' League, of which, fortunately, I am a member. At once a letter of apology from the editor, saying he had located Story No. 1, together with the photo and biography, which had been "placed in the wrong envelope by a file clerk."

Here it is, 1926, and neither of the two stories has appeared. It has been a long time since March, 1925, yet in that month the editor assured me that both stories would appear at the first opportunity. If he is not going to use my stories, I'd like to borrow 'em for awhile. *Red Book* and *Blue Book* and other magazines of better business methods seem to like 'em well enough to pay for them.

GLENN G. GRAVATT, *Los Angeles.*

COMMENT BY THE EDITOR: This opens up another

phase of the pay-on-publication question. The names of the editor and magazine to which Mr. Gravatt refers have been purposely omitted in publishing his letter, because the abuse he discusses is common to nearly all such magazines. *Real Detective Tales*, mentioned last month by Edward F. Medosch, is edited by Edwin Baird, who has proved himself in many instances a true friend of writers. The trouble lies with the system under which the editor of such a magazine is compelled to work.

So far as our own experience goes, we have found that the "pay-on-publication" magazines ordinarily hold material unpublished for a much greater length of time than the "pay-on-acceptance" magazines. What does this indicate? For one thing, it indicates that the editor of the former buys with less regard for his immediate needs than the editor of the latter. It is human nature. When we have to pay cash, any of us, perforce, will buy with a close eye to our necessities and our ability to cover expenses. When we have "credit at all the stores," it is more difficult to curb extravagant tendencies. Tempted by some coveted article, few of us have the strength of mind to resist. It is so easy to order it "sent out," with the expectation of paying for it thirty or sixty days hence. And so the bills mount up.

The pay-on-publication editor is in the same position. If a manuscript appeals to him, his impulse is to accept it. Why shouldn't he? It involves no immediate financial outlay. Despite the fact that his manuscript files are already crowded with accepted material, the editor vaguely assumes that an opening will occur for this latest story. Moreover, if he lets the manuscript go back, some rival publication may get it.

The result is that he accepts material far ahead of his needs. The policy of the magazine gradually changes, and as he occasionally thumbs over

some of the accepted material, he loses his first enthusiasm for it and becomes less and less inclined to publish it. Meanwhile, the author is hopelessly waiting—"holding the sack."

A pay-on-acceptance editor, on the other hand, can't take chances on accepting manuscripts that may prove useful. He must know that the manuscript is needed. Should there be any "dead wood," he—or his employers—will be "holding the sack," not the author. He accepts, not on impulse, but on careful consideration, because there is no way, once the manuscript has been paid for, of getting out of his bargain, or evading it by holding the manuscript indefinitely.

When the world-war broke, a great many magazines were caught with manuscripts on hand which could never be published because of changed conditions and a changed public attitude. Thousands of dollars were tied up in these unpublishable manuscripts. Since this costly lesson, the pay-on-acceptance magazines, for the most part, have been buying no further ahead than necessary.

As long as writers are willing to submit their wares to pay-on-publication magazines, such magazines will exist. But it should be realized that the offer of payment on publication means (1) that the magazine hasn't the money in hand now to pay for the material, although perhaps it hopes to be in better circumstances by the time the manuscript is printed and your chances of selling it elsewhere are ruined, or (2) the editor isn't certain that he can use the "accepted" material and expects you to wait indefinitely upon his final decision. In either event, it is the author, not the editor, who takes all the chances.

These comments do not apply to news matter and correspondence submitted at "space rates," if this correspondence is published within a month or so, thus being paid for as nearly on acceptance as conditions permit.

The editors of *THE AUTHOR & JOURNALIST* have no desire to be unjust or to present only one side of the question. If any of the "pay-on-publication" magazines have a word in defense of the system to offer, we will gladly publish it. To us, however, the system seems indefensible.

PROTECTING IDEAS

I have an idea for an extremely novel magazine. Having no capital to put into such a venture, it occurred to me that I might sell my idea to some publishing concern. What steps can I take to protect the title of the proposed magazine, and the idea in general, before submitting it to publishers?

W. J. K.

BY THE EDITOR: Frankly, we don't know. A magazine title cannot be copyrighted, nor can it be patented until it has actually been placed in use. Perhaps some of our friends with legal training can suggest a method to follow.

It might suffice to outline the plan in detail and make affidavit before a notary public that you are

its author. Then, in case the idea should be "adopted" without credit to you by some firm or individual, there would be a possibility of going into court and proving your ownership by the notarial statement.

SUBMITTING RESTRICTED RIGHTS

In submitting my junk to the various magazines, I regularly accompany each MS. with a letter, offering "first serial rights in this country." *Young's*, when rejecting a story, has just sent me the communication: "We do not buy restricted rights." Possibly, from the sales angle, I would do better to omit my restrictive clause. What do you think? It might be better to talk terms after receiving an offer. Surely no magazine would expect a writer in his right mind to sell, for a cent a word, the play rights of a story which, if dramatized, might yield many thousands of dollars, to say nothing of film rights, or re-publication in book form.

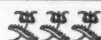
E. S., *New York*.

BY THE EDITOR: There are really three standpoints from which this question should be considered.

From the standpoint of the general good, all writers should insist upon retaining rights not specifically used by the publication to which the manuscript is submitted. This is the only plan fair to the author, and all magazines would submit to it, if they were unable to secure material with second-serial, book, photoplay, dramatic, and foreign rights thrown in. Many publications now voluntarily release to the authors all except first American serial rights.

From the standpoint of the author who has created a demand for his work, the only sensible policy is to retain all rights. He has little to lose and much to gain by holding out for such concessions.

From the standpoint of the beginning writer, however, the important thing is to break into print. He will create a demand for his wares only to the extent that he familiarizes the editors and the public with his name and what it stands for in craftsmanship. If his yarns are written for magazine publication, the chances are against his having a chance to sell the other "rights." Probably not one-tenth of one per cent of published short-stories of less-known authors are used in any other than their first published form. The value of the various supplementary "rights" is purely theoretical. So, candidly, unless the young writer desires to sacrifice some of his own chances to the general good, we can hardly blame him for submitting his stories without restrictions which may cause occasional editors to "shy off" from them. After an acceptance has been secured, the question of releasing rights other than first American serial rights should be tactfully broached—and usually the magazine accepting the story will release them on request.



The Deeper Understanding

BY WILLARD E. HAWKINS

(This series began in the October issue.)

WHY does my work fall short of the standards of the better magazines," is a question frequently asked, for it is strangely true that the majority of writers are incapable of viewing their work in impartial perspective. One writer overestimates the product of his brain and cannot see in it any inferiority to the work of acknowledged masters. Another underestimates and is obsessed by an idea of the unworthiness of his creations. Both are victims of literary selfconsciousness.

Those who overestimate the quality of their work are perhaps in the majority. At best, few are keenly alive to their faults.

Briefly, the case of those who are unsuccessful with the better magazines, although frequently selling to the less exacting publications, is that their stories lack depth and subtlety.

The writer must not merely make his characters natural—so natural that the reader can find no fault with the portraits presented. He must do more—must reveal to the reader novel traits of character and new facts about human nature.

By way of illustration: it is generally acknowledged that most persons are susceptible to flattery. All readers know this, and so the author may safely employ flattery as a moving force in the development of an incident.

It may be that the hero wishes to obtain some favor and so sets about getting on the good side of the character from whom he desires the favor, by flattering him.

No great skill will be required to make the scene convincing, because the premise upon which it is founded is already admitted to be true, in the mind of the reader.

But the author who employs this device has not taught the reader anything new—

he has merely taken advantage of knowledge already possessed.

The master story-teller, in drawing fictional characters, is continually throwing *new* sidelights on human nature. He reveals, in a logical and convincing manner, motives that the reader would never, for himself, have taken into account.

This, to my mind, is the chief difference between the interpretation of life that is found in lesser fiction and that which may be found in work of high caliber.

It is not the only difference, however. A crude demonstration of the power of flattery may prove ineffective despite the fact that it is fundamentally true to life. The author's illustration of the phase of human nature under consideration may be so broad as to verge on exaggeration.

Suppose someone should approach the average man, saying: "You are the wisest being in the world; no one ever possessed half your brilliancy of intellect." The recipient of this compliment, unless he were a simpleton, would merely be disgusted. He would question not only the flatterer's good judgment, but his sincerity.

If the author pictured the compliment as "getting across," he would be caricaturing human nature. Caricature consists in emphasizing some trait or feature by exaggeration. In this instance it would consist in the flatterer's overdoing the thing and in the victim's "swallowing" such obvious bait.

A SIMILAR compliment, however, might be paid in a subtle manner that would "get it across." The skillful writer, desiring to show the effect of flattery, would avoid allowing the character to employ it in its obvious form. He would handle the scene in such a way that the reader would enjoy seeing how cleverly the hero managed

to make his victim feel flattered without resorting to highly seasoned compliments.

Naturally the standard of a scene in which the character gained his purpose by indirection would be higher than one in which obvious methods were pictured, or in which human traits were caricatured.

The big story usually is simple in plot but complex in characterization. And its interest lies not only in revelations concerning human nature, but in its portrayal of the development or molding of character. In the more superficial types of fiction there is little character development. The bad man remains bad, the good man remains good; the fool remains a fool and the wise man a sage, throughout the narration. The only change is in their relationship toward each other.

It is needless to comment upon the difference between this type of story and one that portrays the regeneration of a human soul or other character evolution.

True it is, however, that a writer can give out only what is already in him. From a shallow mind he cannot deliver himself of great truths. From an immature mind he cannot teach the mature-minded reader a

great deal about life and humanity. He can throw new light upon his subject only when he has acquired a deep, mellow understanding—deeper and more mellow than that possessed by the majority of his audience. The college undergraduate may have acquired an insight into life that makes his every word fascinating to his younger brother; but what he has to say would prove commonplace to an Emerson. So it is all the way up the scale of life. The writer must know a little more than his audience. He cannot be wise or subtle until the finer shades of thought are evolved in his mind.

One thing the aspiring author may do, however: He may establish an ideal—that ideal being to put the utmost depth of thought of which he is capable into all his work. His progress will be a matter of growth—of assimilation and exercise. It may be slow, but if he holds the ideal constantly before him, he will surely find that, after a period of years, he is capable of putting much more into his stories than he was able to put into them when he started—not only because he is more skillful, but because he has a finer store of wisdom from which to draw.

Putting the "Hum" in "Humor"

By MILT GREY

Associate Editor Ziff's Magazine

ELLIS PARKER BUTLER, in a recent issue of *THE AUTHOR & JOURNALIST*, said, "There are no longer any great humorists in America—not one!" And, much as we dislike to do so, we must reluctantly admit that even though this phrase was offered in a humorous vein, it instantly brings to us the trite and threadbare phrase: "there's many a true word said in a jest."

Conditions of the last four or five years have had a great deal to do with submerging any true humor in us. Every writer sometimes feels that urge to sacrifice quality and *fineness* for quality and *finances*. Witness the Confession Era—that mad, pornographic maelstrom into which nearly every class of writer was drawn. To inject one grain of humor into any confession story was disastrous to its sale. Naturally people became morbid, downcast and malicious in order to have the true confession-story feeling.

And this disastrous era has made a definite mark of degradation on American humor. Originality and freshness of thought have gone by the

board. Out of two thousand or more manuscripts which *Ziff's* receives each week it is safe to say that not more than a dozen in the whole lot show even the thinnest grain of *personality* or *originality*.

Please do not think from this rather disheartening preamble that *Ziff's* is trying to discourage joke-writers from submitting manuscripts; far be it from such! In fact, *Ziff's* has instituted something entirely new in an effort to encourage writers to make a name for themselves for originality and production, by signing every contribution accepted.

It is our desire to boost American humor and American humorists, but unless *THE AUTHOR & JOURNALIST* comes to our aid by urging some of its quarter of a million readers to start pouring in manuscripts, all the way from peppy epigrams, through short and long verse, up to 600- and 900-word farces, burlesques and satires, then we shall shortly reach the point of extreme desperation which will force us to make an appeal to the Affiliated Authors' Association of Asthmatic Afghanistan!

THE AUTHOR & JOURNALIST'S HANDY MARKET LIST FOR LITERARY WORKERS

PUBLISHED QUARTERLY AS AN INTEGRAL PART OF THE AUTHOR & JOURNALIST

DECEMBER, 1925

The Handy Market List is designed to give writers, in brief, convenient form, the information of chief importance to them concerning periodical markets. Constant vigilance is exercised to keep this list up to the minute. New publications, changes of address, and changes of editorial policy are closely followed by the editors in preparing for each quarterly publication. Only a few obvious abbreviations are employed, M standing for monthly, W for weekly, 2-M for twice-monthly, etc. Preferred word limits are indicated by numbers. Acc. indicates payment on acceptance, and Pub., payment on publication.

List A

General periodicals (standard, literary, household, popular and non-technical), which ordinarily pay rates of 1 cent a word or more, and pay on acceptance.

ACE-HIGH, 799 Broadway, N. Y. (2-M.) Western and adventure short-stories, novelettes, serials, up to 60,000. Harold Hersey. 1c up, Acc.

ACTION STORIES, 461 8th Ave., N. Y. (M.) Western and adventure short-stories, 3000 to 6000; novelettes, 10,000; boiled-down novels, 20,000 to 25,000; serials, up to 30,000. J. B. Kelly. 1c up, Acc.

ADVENTURE, Spring and Macdougall Sts., N. Y. (3-M.) Adventure, Western, sea short-stories, novelettes, serials, up to 120,000. Verse, \$1 line. Minimum \$15 a poem; over 100 lines, 75c a line. Minimum \$100. Arthur Sullivan Hoffman. 1½c up, Acc.

AINSLIE'S MAGAZINE, 79 7th Ave., N. Y. (M.) Romantic short-stories, novelettes, serials, 3000 to 100,000; verse. Helen L. Lieder. 1c up, Acc.

AMERICAN MAGAZINE, 250 Park Ave., N. Y. (M.) Short-stories 4000 to 6000, serials; general interest. Illustrated personality sketches 1000 to 2000; human-interest articles, stories of achievement. Monthly prize-letter contest. Occasional verse. Merle Crowell. First-class rates, Acc.

AMERICAN MERCURY, THE, 730 5th Ave., N. Y. (M.) Sophisticated, satirical reviews, comment, essays; serious and political articles, editorials, short-stories, sketches, verse; high literary standard. H. L. Mencken. Good rates, Acc.

ARGOSY-ALLSTORY WEEKLY, 280 Broadway, N. Y. Romantic, adventure, mystery, humorous short-stories 2000 to 7000, novelettes up to 15,000, serials up to 100,000, verse. Matthew White, Jr. 1c up, Acc.

ASIA, 461 8th Ave., N. Y. (M.) Articles, occasional short-stories, Far East and Orient. L. D. Froelick. 1c up, Acc.

ATLANTIC MONTHLY, 8 Arlington St., Boston. (M.) Comment, reviews, essays, serious, political, travel, historical satirical, human-interest articles; sketches, short-stories, verse; high literary standard. Occasional series. Ellery Sedgwick. Good rates, Acc.

BLACK MASK, 45 W. 45th St., N. Y. (M.) Mystery, adventure, short-stories, novelettes, serials, 4000 to 75,000. P. C. Cody. 1 to 1½c, Acc.

BLUE BOOK, 36 S. State St., Chicago. (M.) Romantic, mystery, adventure short-stories, novelettes, book-length novels, up to 50,000. Monthly true-experience prize contests. Karl Edwin Harriman; Donald Kennicott, associate. 1c up, Acc.

BREEZY STORIES, 709 6th Ave., N. Y. (2-M.) Sex short-stories, novelettes 2500 to 20,000, light verse. Cashel Pomeroy. 1c; verse 25c line. Acc.

CENTURY MAGAZINE, 353 4th Ave., N. Y. (M.) Essays; serious, travel, literary articles; short-stories 1500 to 8000; serials 20,000 to 50,000; verse; high literary standard. Hewitt H. Howland. First class rates, Acc.

CO-ED CAMPUS COMEDY, 110 W. Chicago Ave., Chicago. (M.) Spicy fiction, skits, verse. H. N. Swanson. 1c, Acc.

COLLEGE COMICS, 221 E. Cullerton St., Chicago. (M.) Humorous and satirical sketches, essays, 500 to 1500. College background. Serials, 10,000 up to book length. Skits, jokes. W. R. Jenkins. Prose 1c, jokes, epigrams 50c to \$1, verse 10c line, Acc.

COLLEGE HUMOR, 1050 N. La Salle St., Chicago. (M.) Short-stories 3500 preferred, serial novels, sketches, skits, jokes, humorous essays; stage interviews, unusual features, gay, liting verse, touching college life. H. N. Swanson. Good rates, Acc.

COLLIER'S, 250 Park Ave., N. Y. (W.) Short-stories up to 8000, serials up to 60,000, general interest; articles, editorials. Wm. L. Chenery. First-class rates, Acc.

COMPLETE STORY MAGAZINE, 79 7th Ave., N. Y. (2-M.) Western, adventure short-stories, novelettes, book-length novels up to 50,000, verse. A. L. Sessions. 1½c up, Acc.

COSMOPOLITAN, 119 W. 40th St., N. Y. (M.) Short-stories, serials, romantic, problem, and unusual themes; articles, verse. Ray Long. First-class rates, Acc.

COUNTRY LIFE, Garden City, N. Y. (M.) Outdoor, landscape gardening, sports, interior decorating, building, nature. R. T. Townsend. 1½c, Acc.

COWBOY STORIES, 799 Broadway, N. Y. (M.) Western short-stories 3000 to 6000, novelettes 25,000 to 28,000, serials 40,000 to 70,000. Short Western fact stories, verse, 10 to 32 lines. Harold Hersey. 1 to 3c, Acc.

D. A. C. NEWS, Detroit, Mich. (M.) Humorous sketches up to 1500. Verse. Chas. H. Hughes. First-class rates, Acc.

DEARBORN INDEPENDENT, THE, Dearborn, Mich. (W.) Political, industrial, human-interest articles, comment, reviews, editorials. 2c up, Acc.

- DELINEATOR**, Spring and Macdougall Sts., N. Y. (M.) Women's and household interests. Articles, short-stories, 2500 to 5000, serials 20,000 to 50,000; verse. Mrs. Wm. Brown Meloney. First-class rates, Acc.
- DESIGNER**, Butterick Bldg., N. Y. (M.) Women's and household interests, short-stories, serials, verse. Gabrielle R. Griswold. 2c up, Acc.
- DREAM WORLD**, 1926 Broadway, N. Y. (M.) Romantic short-stories, serials, confessions. 2c, Acc.
- DROLL STORIES**, 709 6th Ave., N. Y. Light sex short-stories 2500 to 7000, novelettes 12,000 to 20,000. Light verse. Cashel Pomeroy. 1c; verse 25c a line, Acc.
- DETECTIVE STORY MAGAZINE**, 79 7th Ave., N. Y. (W.) Detective and mystery short-stories, novelettes, serials, 3000 to 80,000. Frank E. Blackwell. 1c up, Acc.
- DIAL, THE**, 152 W. 13th St., N. Y. (M.) Essays, articles, reviews, comment, short-stories, verse; high literary standard, modernistic. Marianne Moore. 1c up, Acc.
- ELKS MAGAZINE**, 50 E. 42nd St., N. Y. (M.) Articles, short-stories 5000 to 10,000, serials up to 50,000; light verse. John Chapman Hilder. First-class rates, Acc.
- EVERYBODY'S**, Spring and Macdougall Sts., N. Y. (M.) General interest, action short stories up to 10,000, novelettes 20,000, serials 50,000 to 90,000, articles 1000 to 5000, verse, anecdotes, jokes, illustrated personality sketches 1000. John Quinn. First-class rates, Acc.
- FAWCETT'S MAGAZINE**, Robbinsdale, Minn. (M.) Romantic, adventure, detective, Western fiction, feminine appeal, personality sketches 1000 to 40,000. Roscoe Fawcett. 2c up, Acc.
- FLYNN'S**, 280 Broadway, N. Y. (W.) Detective articles, short-stories, novelettes, serials. Wm. J. Flynn. 1c, Acc.
- FRONTIER**, Garden City, N. Y. (M.) Adventure, frontier life, historical, Western, sea short-stories, novelettes, serials, articles, verse. H. E. Maule; A. H. Bittner, associate. Good rates, Acc.
- FUN SHOP, THE**, 250 Park Ave., N. Y. Humorous department supplied to daily newspapers; jokes, skits, verse, epigrams. Maxson Foxhall Judell. 50c to \$1 a line for verse; \$1 up per contribution for prose.
- GOOD HOUSEKEEPING**, 119 W. 40th St., N. Y. (M.) Women's and household interests; articles, short-stories, serials, verse. W. F. Bigelow. First-class rates, Acc.
- HARPER'S MAGAZINE**, 49 E. 33d St., N. Y. (M.) Articles, essays, comment, short-stories 2500 to 10,000, serials up to 100,000; verse; high literary standard. Thomas B. Wells. Good rates, Acc.
- HOLLAND'S MAGAZINE**, Main and Race Sts., Dallas, Tex. (M.) Short-stories, serials, special articles, women's interests, juvenile. John W. Stayton. 1c up, Acc.
- KANSAS CITY STAR MAGAZINE**, Kansas City, Mo. (W.) Short-stories, feature articles up to 5000; verse. E. B. Garnett. 1c, Acc.
- LADIES' HOME JOURNAL**, Independence Squ., Philadelphia. (M.) Women's and household interests; articles, short-stories, serials, verse, humor. Barton W. Currie. First-class rates, Acc.
- LARIAT STORY MAGAZINE, THE**, 461 8th Ave., N. Y. (M.) Cowboy short-stories, 4000 to 6000; novelettes, 10,000 to 20,000; serials, 40,000 to 50,000. J. B. Kelly. 1c up, Acc.
- LIBERTY**, 247 Park Ave., N. Y. (W.) Romantic, adventure, humorous short-stories 1000 to 5000; human-interest, timely articles, short poems, epigrams, jokes; prize contests. Harvey Deuell. First-class rates, Acc.
- LIFE**, 598 Madison Ave., N. Y. (W.) Humor and satire in verse, skits, epigrams, sketches. R. E. Sherwood. First-class rates, Acc.
- LOVE ROMANCES**, 461 8th Ave., N. Y. (M.) Melodramatic, heart-throb love stories 3000 to 6000, novelettes 10,000 to 15,000, serials 30,000 to 80,000, verse. Betty Bennett. Good rates, Acc.
- LOVE STORY MAGAZINE**, 79 7th Ave., N. Y. (W.) Romantic short-stories, novelettes, serials, 3500 to 80,000. Ruth Abeling. 1c up, Acc.
- MacLEAN'S MAGAZINE**, 143 University Ave., Toronto, Ont., Canada. (2-M.) Articles on Canadian subjects, short-stories 4000 to 10,000, serials, 30,000 to 80,000. J. Vernon McKenzie, 1c up, Acc.
- McCALL'S MAGAZINE**, 236 W. 37th St., N. Y. (M.) Women's and household interests; articles, short-stories, novelettes, serials, verse. H. P. Burton. First-class rates, Acc.
- McCLURE'S**, 250 Park Ave., N. Y. (M.) Articles on timely topics, short-stories, serials, verse. S. S. McClure. Good rates, Acc.
- McNAUGHT'S MONTHLY**, 1475 Broadway, N. Y. (M.) Comment, criticism, reviews, short-stories up to 1500; verse. V. V. McNitt. 2c, Acc.
- MODERN PRISCILLA**, 85 Broad St., Boston. (M.) Women's and household interests; needlework, housekeeping articles. No fiction. C. B. Marble. 1c up, Acc.
- MUNSEY**, 280 Broadway, N. Y. (M.) Romantic, adventure short-stories, novelettes, serials, verse. R. H. Titherington. 1c up, Acc.
- NATIONAL GEOGRAPHIC MAGAZINE**, 1156 16th St., N. W., Washington, D. C. (M.) Authoritative travel articles, non-technical style, illustrated. Gilbert Grosvenor. First-class rates, Acc.
- NEW REPUBLIC, THE**, 421 W. 21st St., N. Y. (W.) Comment, reviews; political, literary; verse (annual prizes). Herbert Croly. 2c, Acc.
- NEW YORKER, THE**, 25 W. 45th St., N. Y. Humorous miscellany, skits, verse. Good rates, Acc.
- NORTH-WEST STORIES**, 461 8th Ave., N. Y. (2 M.) Western and Northern adventure short-stories 3000 to 6000; novelettes, 10,000 to 15,000; serials 30,000 to 40,000. J. B. Kelly. 1 to 1½c, Acc.
- OPPORTUNITY**, 750 N. Michigan Ave., Chicago. (M.) Success, business, inspirational articles. James R. Quirk. 1c up, Acc.
- OUTLOOK**, 120 E. 16th St., N. Y. (W.) Comment, reviews, timely articles, short-stories up to 3000, verse. Ernest H. Abbott. 1½c up, Acc.
- PARIS AND HOLLYWOOD**, Robbinsdale, Minn. (M.) Exciting moving picture short-stories, 1500 to 2000 words; skits, philosophy. Jack Smalley. 2 to 3c, Acc. Drawings \$2 to \$5.
- PEOPLE'S HOME JOURNAL**, 78 Lafayette St., N. Y. (M.) Women's and household interests; articles, short-stories up to 5000, serials up to 60,000, verse. Kenneth W. Payne, Mary E. Charlton, fiction ed. 1½c up, Acc.
- PEOPLE'S POPULAR MONTHLY**, 801 2nd St., Des Moines, Ia. (M.) Articles, mid-Western topics; short-stories, serials, verse. Ruth Stewart. 1 to 2c, Acc.
- PICTORIAL REVIEW**, 222 W. 39th St., N. Y. (M.) Articles (women's interests dominating) short-stories, serials, verse. Arthur T. Vance. First-class rates, Acc.
- POPULAR MAGAZINE**, 79 7th Ave., N. Y. (2-M.) Adventure, romantic short-stories, novelettes, serials, up to 70,000. Charles Agnew MacLean. Good rates, Acc.
- RANCH ROMANCES**, 799 Broadway, N. Y. (M.) Western love short-stories, novelettes, serials, 3000 to 50,000. Bina Flynn. 1c, Acc.
- RED BOOK MAGAZINE**, 36 S. State St., Chicago. (M.) Short-stories, serials, general interest. Karl Edwin Harriman; Donald Kennicott, associate. First-class rates, Acc.
- REVIEW OF REVIEWS**, 55 5th Ave., N. Y. (M.) Articles, reviews, comment. Albert Shaw. Good rates, Acc.

SATURDAY EVENING POST, THE, Independence Squ., Philadelphia. (W.) Articles on timely topics, business, politics; short-stories 6000 to 12,000; serials up to 100,000; humorous verse, skits. George Horace Lorimer. First-class rates, Acc.

SCRIBNER'S MAGAZINE, 597 5th Ave., N. Y. (M.) Articles, essays, short-stories, serials, verse; high literary standard. Robert Bridges. Good rates, Acc.

SEA STORIES MAGAZINE, 79 7th Ave., N. Y. (M.) Sea short-stories, novelettes, serials, 5000 to 75,000. A. L. Sessions. 1c up, Acc.

SHORT STORIES, Garden City, N. Y. (2-M.) Adventure, Western short-stories, novelettes, serials, 4000 to 90,000. H. E. Maule. Good rates, Acc.

SMART SET, 119 W. 40th St., N. Y. (M.) First-person, dramatic short-stories 3000 to 6000, serials, 10,000 to 30,000. F. Orlin Tremaine. 3c, Acc.

SNAPPY STORIES, 627 W. 43d St., N. Y. (2-M.) Gay contemporary short-stories 2000 to 5000. Light verse, playlets, short prose, humor, skits. Florence Haxton. 1½c to 3c, Acc.

SPORT STORY MAGAZINE, 79 7th Ave., N. Y. (2-M.) Baseball, football, racing, etc., short-stories, novelettes, 5000 to 20,000. A. L. Sessions. 1c up, Acc.

SUNSET, 460 4th St., San Francisco. (M.) Short-stories 4000 to 7000, serials up to 40,000; articles on Western people and topics; verse, jokes, anecdotes. Charles K. Field; E. A. Vandeventer, managing editor. 1c up, Acc.

TELLING TALES, 80 E. 11th St., N. Y. (2-M.) Problems of interest to women, sophisticated treatment; sex, stage and society short-stories 3000 to 6000; novelettes 15,000 to 18,000, two and three part stories; poems up to 32 lines; one-act plays; prose fillers 100 to 200. Susan Jenkins. 1c up, Acc.

TOP NOTCH MAGAZINE, 79 7th Ave., N. Y. (2-M.) Adventure, Western, sport short-stories, novelettes, serials, 2000 to 70,000. Arthur E. Scott. 1c up, Acc.

TRIPLE-X MAGAZINE, Robbinsdale, Minn. (M.) Western, adventure, detective, mystery short-stories, biography. Roscoe Fawcett. 1½c up, Acc.

TRUE WESTERN STORIES, 79 7th Ave., N. Y. (M.) Western articles, short-stories founded on fact. 1c up, Acc.

WEST, Doubleday Page & Co., Garden City, N. Y. (2-M.) Rollicking Western short-stories 4000 to 5000, novelettes 30,000 to 40,000, fact articles up to 500. H. E. Maule. Good rates, Acc.

WESTERN STORY MAGAZINE, 79 7th Ave., N. Y. (W.) Western short-stories, novelettes, serials, 2000 to 80,000, articles and short miscellany. F. E. Blackwell. 1c up, Acc.

WHIZ BANG, Robbinsdale, Minn. (M.) Jokes, epigrams—farm atmosphere. W. H. Fawcett. Good rates, Acc.

WOMAN'S HOME COMPANION, 250 Park Ave., N. Y. (M.) Woman's and household interests. Articles, short-stories 2500 to 4000, serials up to 70,000, verse. Gertrude B. Lane. First-class rates, Acc.

WOMAN'S WORLD, 107 So. Clinton St., Chicago. (M.) Woman's and household interests. Articles, short-stories 3000 to 6000, serials 40,000 to 60,000, verse. Walter W. Manning. 1c up, Acc.

WORLD'S WORK, Garden City, N. Y. (M.) Comment, reviews, political achievements. Arthur W. Page. Good rates, Acc.

YOUNG'S MAGAZINE, 706 6th Ave., N. Y. (M.) Sex short-stories, novelettes, 2000 to 20,000. Light, satirical verse. Cashel Pomeroy. 1c up; verse 25c line, Acc.

ZIFF'S, 608 S. Dearborn St., Rm. 550, Chicago, Ill. (M.) Skits, jokes, epigrams, verse. J. S. Hart. Breezy features, suggestions. Good rates, Acc.

List B

General periodicals which ordinarily pay less than 1 cent a word, or pay on publication, or offer a very limited market, or concerning which no definite data has been obtainable.

AMERICAN COOKERY, 221 Columbus Ave., Boston. (M.) Cookery and household articles 500 to 1500, short-stories 1000 to 3000, verse 1 to 6 stanzas. ½c, Pub.

AMERICAN LEGION WEEKLY, 627 W. 43d St., N. Y. Illustrated articles on Legion members and rehabilitated veterans, 1500. J. T. Winterich. 2c up, Acc.

AMERICAN NEEDLEWOMAN, THE, Augusta, Maine. (M.) Short-stories, serials up to 75,000, brief life-stories of successful women, women's inspirational miscellany, verse. M. G. Bailey. ¾ to 1c, Acc.

ARTISTS AND MODELS, 109 W. 49th St., N. Y. (M.) Clever sketches and stories of studio life up to 2000. Miss Merle Hersey. ½c, Pub.

ASSOCIATION MEN, 347 Madison Ave., N. Y. (M.) Y. M. C. A. interests; general articles, personality sketches, 2500 to 3500. F. G. Weaver. 1c up, Acc.

BEAUTIFUL AMERICA, 220 W. 42d St., N. Y. (M.) Travel stories and articles, verse. H. A. Hallenbeck. Indefinite rates.

BEAUTY, 175 Duffield St., Brooklyn. (M.) Limited market, feminine miscellany. Eilan McIlvaine. Fair rates, Acc.

B'NAI B'RITH, 7 S. Dearborn St., Chicago. Jewish interests. Articles, short-stories 2500 to 4000, verse, jokes, skits, anecdotes. 1c, Pub.

BOOKMAN, THE, 244 Madison Ave., N. Y. (M.) Literary comment, book reviews, essays, occasional short-stories, verse. Overstocked. John Farrar. Good rates, Acc.

BRIEF STORIES, 584 Drexel Bldg., Philadelphia. (M.) Short-stories 1500 to 5000, novelettes 12,000 to 15,000, verse. Wm. H. Kofoed. ½ to ¾c, Pub.

CANADIAN HOME JOURNAL, 71 Richmond St., W. Toronto, Ont. (M.) Short-stories, 3000. Housekeeping and juvenile interest articles, 1500. Low rates, Pub.

CHARACTER READING, 910 Capitol Bldg., Chicago. (M.) Articles on character development and analysis. Low rates, Pub.

CHARM, 50 Bank St., Newark, N. J. (2-M.) Articles on feminine interests, fashions, home decoration, 1000 to 1800. Lucie S. Taussig. Good rates, Acc.

CHICAGO DAILY NEWS, THE, Chicago. Short-stories up to 1500, verse. ¾c, Acc.

COLLEGE LIFE, 119 Wooster St., N. Y. (M.) Humorous short-stories, articles, college background, up to 1000. N. L. Pines. 1c, Acc.

COMFORT, Augusta, Me. (M.) Short-stories, serials, some household miscellany. V. V. Detwiler. ½c up, Acc.

COMPLETE NOVEL MAGAZINE, 188 W. 4th St., N. Y. (M.) Complete detective, mystery, adventure novels 70,000 to 75,000; short human-interest articles 500 to 3000. B. A. McKinnon, Jr. Indefinite rates, Acc.

CONTEMPORARY VERSE, Logan P. O., Philadelphia. (M.) Verse and literary comment. Charles Wharton Stork. Payment in prizes only.

CREATIVE DANCE MAGAZINE, 4 W. 40th St., N. Y. (Q.) Authoritative articles on art of the dance. Ruth St. Denis, Ted Shawn. Indefinite.

CURRENT HISTORY MAGAZINE, 1708 Times Bldg., N. Y. (M.) Topical articles. George W. Ochs Oakes. 1c up, Pub.

CUPID'S DIARY, 461 8th Ave., N. Y. (M.) Clean, romantic, love short-stories, novelettes, serials, lyrics. David A. Balch. 1 to 2c, Pub.

- DANCE MAGAZINE, THE**, 1926 Broadway, N. Y. (M.) Articles on dancing; short-stories 1500 to 4500, dance atmosphere; verse. Adele Fletcher. Good rates, Pub.
- DOUBLE DEALER, THE**, 204 Baronne St., New Orleans. (M.) Comment, essays, literary miscellany, short-stories, verse. Low rates, Pub.
- DRAMA, THE**, 59 E. Van Buren St., Chicago. Theatrical discussions, reviews, plays. Theodore Ballou Hinckley. Pays in royalties.
- EVERYDAY LIFE**, Hunter Bldg., Chicago. (M.) Short-stories, general articles. Up to ½c, Acc.
- FAMILY HERALD AND WEEKLY STAR**, Montreal, Quebec, Canada. Canadian articles, short-stories. C. Gordonsmith. Fair rates, Pub.
- FIGHTING ROMANCES**, 1926 Broadway, N. Y. (M.) Romance and conflict short-stories 2000 to 9000, serials 30,000 to 60,000, poems, short fact articles (Western), true adventures, etc. Walter W. Liggett. 2c, Pub.
- FORUM**, 247 Park Ave., N. Y. (M.) Comment, essays, reviews, verse, short-stories 3000 to 5000. serials. Henry Goddard Leach. 2c up, Pub.
- GAMMADION, THE**, Lock Box 624, Birmingham, Ala. (Q.) Short-stories, poetry, articles. Jack Nelson. Payment only in prizes.
- GENTLEWOMAN**, 649 W. 43d St., N. Y. (M.) Women's interests. Brief short-stories, articles. ½c, Pub.
- GETTING AHEAD MONTHLY**, University and Wheeler Aves., Minneapolis. Thrift articles up to 400, epigrams, savings bank angle. C. A. Blodgett. 1½c, Acc.
- GOLDEN NOW**, Elgin, Ill. (W.) Child training, religious articles. ½c up, Acc.
- GOLDEN BOOK, THE**, 55 5th Ave., N. Y. (M.) Reprints masterpieces of literature. Payment for suggestions. Henry W. Lanier.
- GRIT**, Williamsport, Pa. (W.) Human interest, curious, historical, noteworthy achievement, scientific feature articles, illustrated. Interesting photographs. Frederick E. Manson. \$1 to \$3 for photographs. ½c, Pub.
- HARPER'S BAZAR**, 119 W. 40th St., N. Y. (M.) Society and women's interests. Practically closed market.
- HOME FRIEND MAGAZINE**, 1411 Wyandotte St., Kansas City. (M.) Household articles, short-stories. ¼c, Pub.
- HOT DOG**, Ulmer Bldg., Cleveland, O. (M.) Slangy jokes, skits, verse, 500. Jack Dinsmore. Indefinite rates.
- HOUSEHOLD GUEST**, 630 W. Jackson Blvd., Chicago. (M.) Articles on home interests, short-stories, serials, departments. James M. Woodman. Low rates. Overstocked.
- HOUSEHOLD JOURNAL**, Batavia, Ill. (M.) Household articles, short-stories. \$5 per story, Pub.
- HOUSEHOLD MAGAZINE**, 8th and Jackson Sts., Topeka, Kan. (M.) Household articles. Ida Migliario. Low rates, Acc.
- "I CONFESS,"** 461 8th Ave., N. Y. (M.) Intense first-person and confessional short-stories, 3500 to 5000; novelettes, 12,000 to 15,000. Elizabeth Sharp. 1 to 2c, Pub. (Sometimes slow.)
- INDEPENDENT, THE**, 9 Arlington St., Boston. (W.) Reviews, comment, general articles, short-stories, 2000; verse. R. E. Danielson, C. A. Herter. 2½c, Pub.
- INTERNATIONAL BOOK REVIEW**, 354 4th Ave., N. Y. (M.) Reviews 1500 to 2000. Largely staff written. Clifford Smyth. 2c up, Pub.
- JOURNEYS BEAUTIFUL**, 150 Lafayette St. N. Y. (M.) First-person travel narratives and articles 1500 to 2500. Wirt W. Barnitz. 1 to 2c, Pub.
- JUDGE**, 627 W. 43d St., N. Y. (W.) Jokes, epigrams, humorous short-stories and articles up to 250. Verse up to 20 stanzas. Norman Anthony. \$20 a column; \$5 for "Krazy Kraks," Epilaulghs" and "Funnybones," Acc.
- KANSAS LEGIONNAIRE, THE**, Wichita, Kans. (M.) Short-stories of interest to ex-service men. Kirke Mechem. \$10 a story, Acc.
- LAUGHS AND CHUCKLES**, Ford Bldg., Wilmington, Del. (M.) Short-stories, humorous sketches up to 600, jokes, anecdotes. ½c up, Pub.
- LAUGHTER**, 586 Drexel Bldg., Philadelphia. (M.) Humorous short-stories and sketches 1000 to 4000, jokes, poems. Wm. H. Kofoed. Indefinite rates, Acc.
- LITERARY DIGEST**, 354 4th Ave., N. Y. (W.) Comment, reviews, largely staff-written. W. S. Woods.
- LOS ANGELES TIMES ILLUSTRATED WEEKLY**, Los Angeles. (W.) Western articles. (Fiction supplied by syndicates.) Meredith Davis. 1/3 to 1c, Pub.
- LYRIC WEST, THE**, 3551 University Ave., Los Angeles. (M.) Verse, literary comment. Roy T. Thompson. Payment in prizes only.
- MARRIAGE STORIES**, 461 8th Ave., N. Y. (M.) Romantic, problem short-stories, novelettes, serials, 2000 to 15,000. Margaret H. Reindel. 1c, Pub.
- McCLURE NEWSPAPER SYNDICATE**, 373 4th Ave., N. Y. Limited market for short-stories 1200. ¼c, Pub.
- MEASURE, THE**, 223 W. 15th St., N. Y. (M.) Verse. No payment.
- MODERN MARRIAGE PROBLEMS**, 1926 Broadway, N. Y. (M.) Problem and romantic short-stories 1000 to 3000, children's stories up to 500, verse. John Seymour Winslow. 2c, Pub.
- MORNING TELEGRAPH, THE**, 50th St. and 8th Ave., N. Y. Poems 16 to 30 lines and literary sketches for Sunday literary page. G. D. Eaton. \$5 per poem.
- MOTHER'S HOME LIFE**, 630 W. Jackson Blvd., Chicago. (M.) Short-stories 2000, serials, household articles 1000, child rearing, jokes, anecdotes, miscellany. Jas. M. Woodman. ¼c up, Acc.
- NATION, THE**, 20 Vesey St., N. Y. (W.) Reviews, comment, news features, 1800; verse. Oswald G. Villard. 1c up, Pub.
- NATIONAL MAGAZINE**, 952 Dorchester Ave., Boston. (M.) Biographies, personality sketches, reviews. Very limited market. Joe Mitchell Chapple. Indefinite rates, Pub.
- NATIONAL THOUGHT**, 823 15th St., So., Minneapolis. (M.) Articles on political and social economy, miscellany. Harlow Ross. Indefinite rates, Acc.
- NAUTILUS**, Holyoke, Mass. (M.) New thought, psychic healing, inspirational articles; verse. Elizabeth Towne. ½c up, Acc.
- NEW ORIENT, THE**, 12 5th Ave., N. Y. (M.) Articles on the Orient and Far East. Syud Hosain. Rarely makes payment.
- NEW SENSATIONS**, 21 Park Row, N. Y. (M.) Crime, sex and bizarre stories. M. A. Roberts. Low rates, Pub. (Slow.)
- NORTH AMERICAN REVIEW**, 9 E. 37th St., N. Y. (M.) Reviews, comment. E. B. Cutting. Terms indefinite.
- OCCULT DIGEST, THE**, 1904 N. Clark St., Chicago. (M.) Occult fact and fiction. Rosa K. New. Indefinite rates.
- OPPORTUNITY**, 127 23d St., N. Y. (M.) Negro short-stories, articles, poetry. Chas. S. Johnson. No payment.
- OUR DUMB ANIMALS**, 180 Longwood Ave., Boston. (M.) Animal welfare articles, verse occasionally. ½c, Acc.; rarely pays for verse.
- OUR WORLD WEEKLY**, 9 E. 37th St., N. Y. (W.) Educational and travel articles. Rarely makes payment.
- OVERLAND MONTHLY**, 356 Pacific Bldg. San Francisco. Articles, short-stories, verse. B. Virginia Lee. Payment in subscriptions.

PARIS NIGHTS, 584 Drexel Bldg., Philadelphia. (M.) Short-stories, sex atmosphere, Parisian background 1500 to 2500, clever verse, jokes. W. H. Kofoed. 2/3c up, verse 15c line, jokes 50c, Acc.

PHILADELPHIAN, THE, 1418 Wyoming Ave., Philadelphia. (M.) Short-stories 1000 to 2000, essays, articles, playlets, verse, drawings, caricatures, current events, spicy squibs. Fair rates, Acc.

POET LORE, 194 Boylston St., Boston. (M.) Verse, drama (religious and translated), reviews. Rarely makes payment.

POETRY, 232 E. Erie St., Chicago. (M.) Verse, reviews. \$6 page, Pub.

POLICE MAGAZINE, 19 W. 44th St., N. Y. (M.) Crime and police articles and brief short-stories. Thos. N. Crawford. Indefinite.

REAL DETECTIVE TALES AND MYSTERY STORIES, 1050 N. La Salle St., Chicago. (M.) Mystery and detective short-stories 2000 to 6000, novelettes 8000 to 25,000, serials 25,000 to 60,000. Western locale preferred. Articles on detective work, 2000. Edwin Baird. 1c, Acc. and Pub.

REVIEWER, THE, Chapel Hill, N. C. (Q.) Short-stories, poems, literary critical articles. Paul Green. 1c, Pub.; verse, 50c line.

SATURDAY REVIEW OF LITERATURE, 25 W. 45th St., N. Y. (W.) Book reviews, literary essays, verse. Limited market. Henry Seidel Canby. 1c up, \$10 up for poems, Pub.

SECRETS, Ulmer Bldg., Cleveland, O. (M.) Dramatic confessions, feminine angle. Jack Dinsmore. Overstocked.

SOCIAL INDEX, THE, 2 E. 23d St., N. Y. (W.) Society news, national interest, refined short-stories up to 3000, special articles, drawings, humor, verse. Low rates, Pub.

SOCIAL PROGRESS, 205 W. Monroe St., Chicago. (M.) Child training, sociology articles, short-stories, serials. ½c up, Pub.

STARS AND STRIPES, THE, Washington, D. C. (M.) Articles on soldiers' interests. Generally overstocked.

SUCCESS, 251 4th Ave., N. Y. (M.) Short-stories, serials of general interest; inspirational, personality articles; verse. Francis T. Miller. Good rates, Pub.

SURVEY GRAPHIC, THE, and **SURVEY**, THE, 112 E. 19th St., N. Y. (2-M.) Reviews. Limited market. Paul U. Kellogg. \$10 page, Pub.

10 STORY BOOK, 440 S. Dearborn St., Chicago. (M.) Iconoclastic, frank, sex short-stories, one-act plays, 1000 to 8000. Harry Stephen Keeler. \$6 a story, Pub.

THRIFT, 797 Beacon St., Boston. (M.) Short-stories up to 2500 words, articles on saving, thrift, etc. Good rates, Pub.

TODAY'S HOUSEWIFE, 134 E. 70th St., N. Y. (M.) Women's interests—housekeeping, motherhood, child training articles; short-stories, serials, verse. John Howie Wright. Low rates, Pub.

TOWN AND COUNTRY, 383 Madison Ave., N. Y. (2-M.) Society, gossip, travel articles and sketches. Limited market. H. J. Wigham. 1c up, Pub.

TOWN TOPICS, 2 W. 45th St., N. Y. (W.) Short-stories, skits, verse, jokes, epigrams, society, gossip. 1c up, Pub.

TRAVEL, 7 W. 16th St., N. Y. (M.) Illustrated travel articles, personal narratives of travel. Edward Hale Bierstadt. 1c, Pub.

TRUE DETECTIVE MYSTERIES, 1926 Broadway, N. Y. (M.) Detective short-stories. H. A. Keller. Good rates, Acc.

TRUE EXPERIENCES, Macfadden Pub. Co., 1926 Broadway, N. Y. (M.) Confession short-stories, serials. 2c, Pub.

TRUE ROMANCES, 1926 Broadway, N. Y. (M.) Confessional, first-person short-stories, serials, based on truth; prizes. 2c, Pub.

TRUE STORY MAGAZINE, 1926 Broadway, N. Y. (M.) True, confessional, first-person short-stories, serials; prizes. Roger Daniels. 1 to 2c, Pub.

U. S. AIR SERVICE, 339 Star Bldg., Washington, D. C. (M.) Aviation articles, short-stories. ½c, Acc.

VANITY FAIR, 19 W. 44th St., N. Y. (M.) Fashions, skits, society. Limited market. F. W. Crowninshield. 2c up, Acc.

VERSE, 1418 Wyoming Ave., Philadelphia. (M.) Poetry, serious and humorous. "Tad," editor. 25c to \$1 line. Acc.

VOGUE, 19 W. 44th St., N. Y. (M.) Limited market for articles on home decoration, gardening, fashions. Edna W. Chase. 1c up, Acc.

WEIRD TALES, 317 Baldwin Bldg., Indianapolis, Ind. (M.) Supernatural bizarre, weird short-stories, serials. Farnsworth Wright. Low rates, Pub.

WESTERN HOME MONTHLY, Bannatyne and Dagmar Sts., Winnipeg, Man. General-interest articles, short-stories 1500 to 4000. Fair rates, Pub.

WORLD TRAVELER, 247 Park Ave., N. Y. (M.) Illustrated travel articles 1500. C. P. Norcross. Up to \$25 each, Acc.

YALE REVIEW, Yale Station, New Haven, Conn. (Q.) Comment, reviews; political, literary, scientific, art articles 5000 to 6000. Good rates, Pub.

List C

Trade, technical, religious, agricultural, business, educational and other class publications.

Art, Photography

AMERICAN ART STUDENT AND COMMERCIAL ARTIST (THE), 21 Park Row, N. Y. (M.) Articles on art and artists. W. W. Hubbard. Low rates, Pub.

AMERICAN PHOTOGRAPHY, 423 Newbury St., Boston. (M.) Technical photography articles. F. R. Fraprie. Fair rates, Pub.

ANTIQUES, 683 Atlantic Ave., Boston. (M.) Antique collecting. Up to 2c, Pub.

ARTS AND DECORATION, 47 W. 34th St., N. Y. (M.) Art, home decoration, architecture, landscape gardening, music, literature, industrial art. Mary Fanton Roberts. 1 to 1½c, Pub.

INTERNATIONAL STUDIO, 49 W. 45th St., N. Y. (M.) Art articles, verse. Peyton Boswell. 1 to 2½c, Pub.

PHOTO-ERA MAGAZINE, Wolfeboro, N. H. (M.) Camera craft articles, photographic prize contests occasionally. A. H. Beardsley. ½c up, Acc.

Agricultural, Farming, Livestock

BETTER FARMING, 141 W. Ohio St., Chicago. Agricultural articles. Low rates, Acc.

CANADIAN COUNTRYMAN, 178 Richmond St., W., Toronto. Agricultural articles, short-stories. ½c, Pub.

CAPPER FARM PRESS, 8th and Jackson Sts., Topeka, Kan. (W. and M.) Agricultural articles; home page miscellany. ½ to 1c, Acc.

COUNTRY GENTLEMAN, THE, Independence Sq., Philadelphia. (M.) Agricultural articles, short-stories, serials, humorous sketches, jokes. Loring A. Schuler. 2c up, Acc.

FARM AND FIRESIDE, 250 Park Ave., N. Y. (M.) Agricultural articles, short-stories, 1500 to 2000. Limited market. George Martin. 2c up, Acc.

FARM AND RANCH, Dallas, Tex. (M.) Agricultural and live-stock articles. Up to 1c, Pub.

FARM JOURNAL, Philadelphia. (M.) Agricultural and household articles; short-stories 1800 to 10,000. Arthur H. Jenkins. 1c up, Acc.

- FARM LIFE, Spencer, Ind. (M.) Agricultural, household articles, short-stories 3000, serials 40,000, verse. George Weymouth. 1c, Acc.
- FARM MECHANICS, 1827 Prairie Ave., Chicago. (M.) Agricultural articles 100 to 400. W. A. Radford. ½c, Pub.
- FARMER, 57 E. 10th St., St. Paul, Minn. (M.) Agricultural articles. Indefinite.
- FARMER'S WIFE, 61 E. 10th St., St. Paul, Minn. (M.) Articles for farm women; short-stories, serials. Ada M. Shaw. 1c up, Acc.
- FIELD ILLUSTRATED, 425 5th Ave., N. Y. (M.) Agricultural, stock-breeding, country estates articles. R. V. Hoffman. 1c, Pub.
- ILLUSTRATED MECHANICS, 1411 Wyandotte St., Kansas City, Mo. (M.) Illustrated articles on farm mechanics, appliances, radio; photos. E. A. Weishaar. Low rates, Pub.
- MICHIGAN BUSINESS FARMER, Mount Clemens, Mich. (W.) Agricultural articles 1000 to 3000, short-stories. Up to ½c, Pub.
- OHIO FARMER, 1011 Cleveland, O. (M.) Agricultural articles, short-stories. Fair rates, Pub.
- SUCCESSFUL FARMING, Des Moines, Ia. (M.) Agricultural, household articles, short-stories, verse. ½c up, Acc.
- WALLACE'S FARMER, Des Moines, Ia. Agricultural articles, serials, juvenile short-stories. H. A. Wallace. ½ to 1c, Acc. and Pub.
- WHEAT GROWER, THE, Grand Forks, N. Dak. (2-M.) Co-operative farming and marketing articles. Mid-West locale, 500 to 2500. Illustrations. Vernice M. Aldrich. ½c, Pub.
- Automobile, Boating, Transportation, Highways
- AMERICAN MOTORIST, Pennsylvania Ave. at Seventeenth St., Washington, D. C. (M.) Touring, traffic, automobile articles, short-stories, sketches, verse. Ernest N. Smith; C. G. Sinsbaugh, managing editor. 1½c up, Acc.
- FORD OWNER AND DEALER, Montgomery Bldg., Milwaukee. (M.) Automobile articles. H. A. Apple. Good rates, Pub.
- FORDSON, THE, 10 Peterboro West, Detroit. Automobile articles. Up to 2½c, Acc.
- HIGHWAY MAGAZINE, 215 N. Michigan Ave., Chicago. Technical good roads articles 800 to 1000. Frank E. Kennedy. 1 to 2c, Acc.
- MOTOR, 119 W. 4th St., N. Y. (M.) Practical articles on automobile business. ½c up, Pub.
- MOTOR BOATING, 119 W. 4th St., N. Y. (M.) Motor-boating, racing, navigation, sea short-stories, boys' interests, articles. Terms indefinite.
- MOTOR CAMPER AND TOURIST, 53 Park Pl., N. Y. (M.) Camping, vacation, travel articles. 1c, Pub. (Slow.)
- MOTOR LIFE, 523 Plymouth Court, Chicago. (M.) Motoring, vacation, automobile articles 2000 to 4000. Earnest Coler. 1½c, Pub.
- RUDDER, 9 Murray St., N. Y. (M.) Technical power and sail boating articles. Fair rates, Pub.
- Business, Advertising, Salesmanship
- ADVERTISING AND SELLING FORTNIGHTLY, 9 E. 38th St., N. Y. (Bi-W.) Specific business articles. F. C. Kendall. Up to 2c, Pub.
- AMERICAN MUTUAL MAGAZINE, 142 Berkeley St., Boston. (M.) Brief business inspirational, human-interest articles, business jokes. 1 to 5c, Acc.
- BANKERS' MONTHLY, Rand-McNally & Co., Chicago. Business. 1c, Pub.
- BUSINESS, Burroughs Adding Machine Co., 2nd Boulevard, Detroit. (M.) Business articles. Arthur H. Little. 2c up, Acc.
- FORBES MAGAZINE, 120 5th Ave., N. Y. (W.) Business, financial articles; jokes, skits. B. C. Forbes. 1c, Pub.
- HOW TO SELL, 443 S. Dearborn St., Chicago. (M.) Salesmen's interests. S. C. Spalding. 1c, Pub.
- INDEPENDENT AGENT AND SALESMAN, 22 E. 12th St., Cincinnati, O. (M.) Direct selling, inspirational articles 200 to 2500; poetry. W. E. Backus. Indefinite rates, Pub.
- INDUSTRIAL MANAGEMENT, 120 W. 32d St., N. Y. Industrial articles. Fair rates, Pub.
- MANAGEMENT, 58 E. Washington St., Chicago. (M.) Business articles for executives. H. P. Gould. 2c, Acc.
- NATION'S BUSINESS, THE, U. S. Chamber of Commerce Bldg., Washington, D. C. (M.) Business and industrial articles. Warren Bishop. 3c average, Acc.
- POSTER, THE, 307 S. Green St., Chicago. Outdoor advertising, business articles. Burton Harrington. 1 to 4c, Acc.
- PRINTER'S INK, 185 Madison Ave., N. Y. (W.) (Also PRINTER'S INK MONTHLY.) Advertising and business articles. John Irving Romer. 2 to 10c, Acc.
- REAL ESTATE NEWS AND INVESTORS' MAGAZINE, St. Louis, Mo. Real estate and investment articles. H. H. Wiegand. ½ to 1c, Acc.
- SALES MANAGEMENT, 1801 Leland Ave., Chicago. Selling articles. A. R. Holm. 1c up, Pub.
- SALESMAN'S JOURNAL, THE, 117 W. 61st St., N. Y. (M.) Business and selling. ½c up, Pub.
- SPECIALTY SALESMAN, South Whitley, Ind. Articles on selling, inspirational matter, short-stories, 3000 to 10,000. Robert E. Hicks. ½ to 1c, Acc.
- SYSTEM, Cass, Huron and Erie Sts., Chicago. (M.) Business articles, administration, selling, finance. Preferably 1st person by successful executives. Norman C. Firth. 2c up, Acc.
- Building, Architecture, Landscaping, Home Decorating
- AMERICAN BUILDER, 1827 Prairie Ave., Chicago, (M.) Building articles, illustrated. P. N. Hanna. \$10 page, Pub.
- CANADIAN HOMES AND GARDENS, 143 University Ave., Toronto, Ont., Canada. Articles 1500 to 2000, Canadian locale. Photos. J. H. Hodgins. ½c, Pub.
- COUNTRY HOMES, 312 W. Redwood St., Baltimore. (2-M.) Home decoration, architecture, building, landscape gardening. S. H. Powell, E. Canton. Indefinite, Pub.
- KEITH'S MAGAZINE, 100 N. 7th St., Minneapolis, (M.) Home-building and interior decoration articles up to 1500. Edna King. Indefinite rates, Pub.
- BETTER HOMES AND GARDENS, Des Moines, Ia. (M.) Building, home making, gardening, landscape articles up to 2000. Chesla C. Sherlock. 1c up, Acc.
- GARDEN AND HOME BUILDER, Garden City, N. Y. (M.) Gardening articles. Leonard Barron. 1c, Acc.
- HOUSE AND GARDEN, 19 W. 44th St., N. Y. (M.) Home decoration, landscape articles. Richardson Wright. 1c, Acc.
- HOUSE BEAUTIFUL, 8 Arlington St., Boston. (M.) Home decoration articles 1000 to 2500. Ethel B. Power. 1c, Acc.
- OWN YOUR OWN HOME, 1926 Broadway, N. Y. Home ownership articles 2000 to 3000, domestic type short-stories, verse. J. S. Winslow. 2c, Pub.
- Educational
- AMERICAN SCHOOL BOARD JOURNAL, 129 Michigan St., Milwaukee. (M.) Educational. Wm. G. and Wm. C. Bruce. ½c up, Pub.
- CHILD WELFARE MAGAZINE, 5517 Germantown Ave., Germantown, Pa. (M.) Child welfare, parent-teachers, educational articles. ½c, Acc.
- FORECAST, 6 E. 39th St., N. Y. (M.) Social betterment, health, child raising, household, family recreation, community articles, 1500 to 3500. Alberta M. Goudiss. Low rates. Acc.

INDUSTRIAL ARTS MAGAZINE, 2487 Montgomery Bldg., Milwaukee, Wis. Articles on teaching, organization, vocational subjects up to 5000. Wm. Bruce. $\frac{1}{2}$ c. Acc. and Pub.

NORMAL INSTRUCTOR AND PRIMARY PLANS, Dansville, N. Y. (M.) Educational articles for primary and normal teachers, juvenile verse, short-stories. Fair rates, Pub.

POPULAR EDUCATOR, 50 Broomfield St., Boston. (M.) Educational articles. \$2.50 column, Pub.

PRIMARY EDUCATION, 50 Broomfield St., Boston. Educational articles. \$2.50 column, Pub.

Health, Hygiene

JOURNAL OF THE OUTDOOR LIFE, 370 7th Ave., N. Y. (M.) Anti-tuberculosis articles. Indefinite.

MUSCLE BUILDER, 1926 Broadway, N. Y. (M.) Exercise, health, diet, outdoor sports articles. $\frac{1}{2}$ c. Pub.

PHYSICAL CULTURE, 1926 Broadway, N. Y. (M.) Articles on health hygiene, diet, exercise. Short-stories, serials. Walter E. Colby. 2c. Acc.

STRENGTH, 2741 N. Palethorp St., Philadelphia. (M.) Health, hygiene, exercise, diet articles. Up to 1c. Pub.

TRAINED NURSE AND HOSPITAL REVIEW, 38 W. 32nd St., N. Y. Medical nursing, hospital administration articles. Fair rates, Pub.

Religious

AMERICAN HEBREW, 19 W. 44th St., N. Y. (M.) Jewish articles, fiction. $\frac{1}{2}$ c up, Pub.

BAPTIST, THE, 417 S. Dearborn St., Chicago. (W.) Religious articles, church work. Indefinite.

BENZIGER'S MAGAZINE, 36 Barclay St., N. Y. (Q.) Catholic novels only. Indefinite.

CATHOLIC WORLD, 120 W. 60th St., N. Y. (M.) Catholic religious articles, short-stories, verse. Indefinite.

CHRISTIAN ENDEAVOR WORLD, 31 Mt. Vernon St., Boston. (W.) Informative and religious articles, short-stories, serials, 3500-50,000; verse. Amos R. Wells. $\frac{1}{2}$ c. Acc.

CHRISTIAN GUARDIAN, 299 Queen St., W., Toronto. Religious articles, short-stories up to 1500, verse. $\frac{1}{3}$ to 1c. Pub.

CHRISTIAN HERALD, 91-103 Bible House, New York. (W.) Religious, sociological articles; occasional short-stories. Omar Hite. 1 to 6c. Pub.

CHRISTIAN STANDARD, 9th and Cutter Sts., Cincinnati, O. (W.) Religious articles, fiction, verse. Indefinite.

CHURCHMAN, 2 W. 47th St., N. Y. Religious. Indefinite.

COLUMBIA, 45 Wall St., New Haven, Conn. (M.) Catholic family interests. Sociological, informative, religious articles; short-stories, verse. Fair rates, Pub.

CONGREGATIONALIST, 14 Beacon St., Boston. Religious articles, short-stories, verse. W. D. Gilroy, D.D. Fair rates Pub.

CONTINENT THE, 509 S. Wabash Ave., Chicago. Presbyterian interests. Religious, informative articles; comment, verse. 1c. Acc.

MAGNIFICAT, 435 Union St., Manchester, N. H. Catholic articles, short-stories, serials, verse. $\frac{1}{2}$ c. Acc.

MENORAH JOURNAL, 167 W. 13th St., N. Y. Jewish short-stories, one-act plays, essays. Henry Hurwitz. 2c up, Acc.

UNION SIGNAL, THE, Evanston, Ill. (M.) W. C. T. U. interests. Fair rates, Pub.

PRESBYTERIAN, THE, 1217 Market St., Philadelphia. Religious miscellany. Indefinite.

RAYS FROM THE ROSE CROSS, Oceanside, Cal. (M.) Religion, occultism, Rosicrucian doctrines, astrology, healing. No payment.

REALITY, 17 W. 42nd St., N. Y. Bahai doctrines, philosophical and religious articles. Dr. Harrison G. Dyar. No payment.

STANDARD BIBLE SCHOOL WORKER, Standard Pub. Co., Box 5, Sta. N, Cincinnati. (Q.) Articles up to 5000 on church school work. $\frac{1}{2}$ c. Pub.

SUNDAY SCHOOL TIMES, 1816 Walnut St., Philadelphia. (W.) Religious articles, verse. \$4 per M. Acc.

SUNDAY SCHOOL WORLD, 1816 Chestnut St., Philadelphia. Religious articles. $\frac{1}{2}$ c. Acc.

Scientific, Technical, Radio, Mechanics

HOME HAPPINESS, Lake Short Bank Bldg., Chicago. Essays, articles, short-stories, verse, on home uses of electricity, 800. Good rates, Acc.

LIGHT, Nela Park, Cleveland, O. (M.) Electrical trade journal. $\frac{1}{2}$ c up, Acc.

NATURE MAGAZINE, 1214 16th St., Washington, D. C. (M.) Popular scientific and outdoor articles, illustrated, 1500 to 2000. Percival S. Risdale. \$5 to \$50, Acc.

POPULAR MECHANICS, 200 E. Ontario St., Chicago. (M.) Illustrated articles, scientific, mechanical, industrial, discoveries, novelties, 50 to 2000. L. K. Weber. 1c up, Acc.

POPULAR RADIO, 627 W. 43d St., N. Y. Authoritative, helpful articles on new inventions and applications of radio, 50 to 5000. Kendall Banning. 1c for department items, 2 to 5c for features, \$2 to \$3 for photos, Acc.

POPULAR SCIENCE MONTHLY, 250 4th Ave., N. Y. (M.) Brief, illustrated articles, scientific, non-technical, mechanical, labor-saving devices, discoveries, under 3000. Sumner N. Blossom. 1c up to 10c. Acc. \$3 up for photos.

RADIO AGE, 500 N. Dearborn St., Chicago. Radio short-stories, articles up to 2000. Frederick A. Smith. $\frac{1}{2}$ to 1c. Pub.

RADIO BROADCAST, Garden City, L. I. (M.) Radio articles. A. H. Lynch. 1 to 2c. Acc.

RADIO DIGEST, 510 N. Dearborn St., Chicago. (W.) Technical and non-technical, brief radio miscellany. E. E. Plummer. 1 to 10c; news-items, $\frac{1}{2}$ c. agate line; photographs, \$2.

RADIO NEWS, 53 Park Place, N. Y. (M.) Radio articles. Hugo Gernsback, 1 to 3c. Pub.

SCIENCE AND INVENTION, 53 Park Pl., N. Y. (M.) Scientific short-stories 2000 to 5000, serials 30,000 to 50,000. Illustrated articles, invention, popular science; numerous contests. H. Gernsback. Payment in prizes.

SCIENTIFIC AMERICAN, 233 Broadway, N. Y. (M.) Scientific, popular, technical articles, discoveries, inventions. A. A. Hopkins. 1c. Acc.

Sporting, Outdoor, Hunting, Trapping, Fishing

ALL SPORTS MAGAZINE, 14 E. Jackson Blvd., Chicago. (M.) Outdoor sports, hunting, fishing. Joe Godfrey. Indefinite rates.

AMERICAN FORESTS AND FOREST LIFE, Lenox Bldg., Washington, D. C. (M.) Illustrated articles 1500 to 2000. Ovid M. Butler. \$5 per printed page, Pub.

BASEBALL, 70 5th Ave., N. Y. (M.) Baseball and sporting miscellany. Terms indefinite.

FIELD AND STREAM, 45 W. 45th St., N. Y. (M.) Illustrated camping, fishing, hunting, sportsmen's articles, up to 3500. Ray P. Holland. 1c. Acc.

FOREST AND STREAM, 221 W. 57th St., N. Y. (M.) Camping, fishing, hunting, sportsmen's articles. W. A. Brulette. $\frac{1}{2}$ c. Pub.

FUR-FISH-GAME, 170 E. Long St., Columbus, O. (M.) Fishing, hunting articles. A. R. Harding. $\frac{1}{2}$ c. Pub.

GOLFER'S MAGAZINE, 4753 Grand Blvd., Chicago. (M.) Articles on golf and golfers. H. B. McMeal. Low rates, Pub.

GOLF ILLUSTRATED, 425 5th Ave., N. Y. (M.) Articles on golf and golfers. William Henry Beers. Low rates, Pub.

HUNTER-TRADER-TRAPPER, 386 S. 4th St., Columbus, O. (M.) Hunting, etc. O. Kuechler. No payment.

- NATIONAL SPORTSMAN**, 75 Federal St., Boston. (M.) Hunting, fishing, camping. Low rates, Pub.
- OUTDOOR LIFE**, 1824 Curtis St., Denver, Colo. (M.) Hunting, fishing, camping articles. No verse or fiction. J. A. McGuire. Rarely makes payment.
- OUTDOOR RECREATION**, 500 N. Dearborn St., Chicago. (M.) Hunting, fishing, camping. Fair rates, Pub.
- OUTING**, 71-73 Broad St., Columbus, O. (M.) Hunting, fishing, camping. Indefinite rates, Acc.
- SPORTLIFE**, 1926 Broadway, N. Y. (M.) Human-interest, recreation and sporting articles 1000 to 2000, short-stories 3000 to 6000, anecdotes. Edgar Forest Wolfe. Articles 1c, fiction 2c, Acc.
- SPORTS AFIELD**, 1402 Pontiac Bldg., Chicago. (M.) Hunting, fishing, camping. Claude King. Pays only occasionally.
- SPORTS GRAPHIC**, 353 4th Ave., N. Y. (M.) Outdoor sports 1200. Fair rates, Pub.
- SPUR, THE**, 425 5th Ave. Sport, society articles, jokes, epigrams, brief humorous verse. H. S. Adams. Fair rates, Acc.
- Theatrical**
- BILLBOARD**, 25 Opera Pl., Cincinnati, O. (W.) Theatrical news, articles. 1c up, Pub.
- STAGE AND SCREEN**, 1041-08 W. 42nd St., N. Y. (M.) Human-interest, personality articles 1500 to 2000, theatrical love short-stories 4000 to 5000. Frank Armer. 1½c, Pub.
- THEATRE MAGAZINE**, 2 W. 45th St., N. Y. (M.) Theatrical articles. A. Hornblow. Fair rates, Pub.
- VARIETY**, 1536 Broadway, N. Y. (W.) Theatrical articles, news. Indefinite.
- Trade Journals, Miscellaneous**
- AMERICAN HATTER**, 1225 Broadway, N. Y. (M.) Trade miscellany. E. F. Hubbard. 1c, Acc. \$2 for photos.
- AMERICAN LUMBERMAN**, 431 S. Dearborn St., Chicago. (W.) Trade miscellany. 1c up, Pub.
- AMERICAN STATIONER AND OFFICE OUTFITTER**, 10 W. 39th St., N. Y. (W.) Trade miscellany. Low rates, Pub.
- CHAUFFEUR, THE**, 239 W. 30th St., N. Y. (M.) Articles for professional chauffeurs, short-stories 2000, verse. 1c, Acc.
- DOMESTIC ENGINEERING**, 1900 Prairie Ave., Chicago. Plumbing trade miscellany. ½c, Pub.
- DRUGGIST, THE**, 161 S. Front St., Memphis, Tenn. Helpful drug trade miscellany. ½c, Acc., \$2.50 for photos.
- EDITOR & PUBLISHER**, Times Bldg., N. Y. (W.) Newspaper trade journal. Articles and news items on newspaper publishing and newspaper men, practical business methods, advertising; interviews. Marlen E. Pew. \$2 column up, Pub.
- GOOD HARDWARE**, 912 Broadway, N. Y. (M.) Hardware retailers' trade articles, serious and humorous. G. K. Hanchett. 1 to 2c, Acc.
- HARDWARE & HOUSE FURNISHING GOODS**, 1606 Hurt Bldg., Atlanta, Ga. (M.) Trade miscellany. ½c, Pub.
- HARDWARE & IMPLEMENT JOURNAL**, 1808 Main St., Dallas, Tex. Trade miscellany. ½c, Pub.
- HOUSE FURNISHING REVIEW**, 71 Murray St., N. Y. (M.) Retailing, buying and manufacturing articles 500 to 2000. Up to 1c, Pub.
- INLAND PRINTER**, 632 Sherman St., Chicago. (M.) Printing trade articles. Fair rates, Pub.
- INLAND MERCHANT**, 1170 Broadway, N. Y. (M.) Merchandising, inspirational articles 1500 to 2500. Alex. Moss. ½c up, Pub.
- JEWELERS' CIRCULAR, THE**, John St., N. Y. Trade miscellany. ½c up, Pub.
- KEYSTONE, THE**, P. O. Box 1424, Philadelphia. (M.) Jewelry trade miscellany. W. Calver Moore. 1/3 to 2c Pub.
- LUMBER**, Columbia Bldg., St. Louis. Trade miscellany. ½c, Pub.
- MILLINERY TRADE REVIEW**, 1225 Broadway, N. Y. (M.) Trade miscellany. E. F. Hubbard. 1c, Acc. \$2 for photos.
- MANUFACTURING JEWELER, THE**, 42 Weybosset St., Providence, R. I. (M.) Trade miscellany. Up to ½c, Pub.
- MERCHANT-ECONOMIST AND DRYGOODSMAN**, 1627 Locust St., St. Louis. Merchandising trade miscellany, 50 to 1000. 1 to 1½c, \$2.50 for photos, Pub.
- NATIONAL JEWELER**, 536 S. Clark St., Chicago. (M.) Trade miscellany. F. R. Bentley. ½c up, Pub.
- NATIONAL LAUNDRY JOURNAL**, 120 Ann St., Chicago. Trade miscellany. ½c, Pub.
- NATIONAL PRINTER-JOURNALIST**, Montgomery Bldg., Milwaukee. (M.) Newspaper business articles. J. L. Meyer. ½c up, Pub.
- NATIONAL RETAIL LUMBER DEALER**, Railway Exchange Bldg., Chicago. Trade miscellany. ½c, Pub.
- NOTION AND NOVELTY REVIEW**, 1170 Broadway, N. Y. (M.) Retailers' trade articles. A. P. Haire. 1c, Pub.
- OPTOMETRIC WEEKLY**, 17 N. Wabash Ave., Chicago. Trade miscellany. ½c, Pub.
- PLUMBERS' TRADE JOURNAL**, 239 W. 30th St., N. Y. (M.) Trade Miscellany. Harold A. Heatherton. Good rates, Pub.
- PLUMBING, HEATING AND SUPPLY SALESMAN**, 239 W. 30th St., N. Y. (M.) Plumbing jobbers' salesman problems. 1c, Acc.
- PROGRESSIVE GROCER**, 912 Broadway, N. Y. (M.) Grocery trade retailing articles, serious and humorous. G. K. Hanchett, managing editor; Carl W. Dipman, editor. 1 to 2c, Acc.
- PUBLISHERS' WEEKLY**, 62 W. 45th St., N. Y. Booksellers' miscellany. 1c, Acc.
- RETAIL FURNITURE SELLING**, 608 S. Dearborn St., Chicago. (M.) Trade miscellany. 1½c up, Pub. \$2.50 for photos.
- RETAIL LEDGER**, 1346 Chestnut St., Philadelphia. (2-M.) Department store management and selling articles, illustrations. Wm. Nelson Taft. 1c, Acc. \$3 for photos.
- RURAL TRADE**, 8th and Jackson Sts., Topeka, Kan. Storekeepers' trade articles, merchandising, buying, advertising, 500 to 700. R. H. Gilkeson. 1c, Pub.
- SOUTHERN CARBONATOR & BOTTLER**, 504 Bona Allen Bldg., Atlanta, Ga. Trade miscellany. ½c, Pub.
- SPORTING GOODS DEALER**, 10th and Olive Sts., St. Louis, Mo. (M.) Trade miscellany, illustrated reviews on merchandising, store arrangement, news reports on store activities. Ames A. Castle. ½c up, Pub.
- SPORTING GOODS JOURNAL**, 9 S. Clinton St., Chicago. (M.) Trade miscellany. H. C. Tilton. ½c, Pub.
- STARCHROOM LAUNDRY JOURNAL**, 415 Commercial Square, Cincinnati, O. (M.) Trade miscellany. A. Strettmatter. Fair rates, Pub.
- STORE OPERATION**, 205 Caxton Bldg., Cleveland, O. (M.) Trade miscellany 500 to 2500. H. E. Martin. 1c, Pub.
- TOILET GOODS**, 18 W. 34th St., N. Y. Trade miscellany. 2c, Pub.
- VARIETY GOODS MAGAZINE**, 812 Huron Road, Cleveland, O. Merchandising miscellany. Harry E. Martin. ½ to 1c, Pub. \$1 to \$2 for photos.
- WESTERN SPORTOLOGUE**, 709 Union League Bldg., Los Angeles. (M.) Articles on sporting goods selling, dealer activities, with photos. H. B. Rose. ½c, Pub.
- WESTERN WAY IN NEWS, THE**, 1800 Transportation Bldg., Chicago. Railway employees' interests. Adventure, human-interest short stories 1200 to 1500. H. W. Arends. Indefinite rate, Pub.

Motion Picture

- CLASSIC**, 175 Duffield St., Brooklyn. (M.) Limited market, photoplay miscellany. 2c, Acc.
- FILM FUN**, 627 W. 43d St., N. Y. (M.) Limited market for movie humor. George Mitchell. Low rates, Pub.
- PHOTOPLAY MAGAZINE**, 221 W. 57th St., N. Y. (M.) Articles, short-stories, serials, photoplay background. James R. Quirk. Good rates, Acc.
- PICTURE PLAY MAGAZINE**, 79 7th Ave., N. Y. (M.) Photoplay miscellany. Closed market. Charles Gatchell.
- MOTION PICTURE MAGAZINE**, 175 Duffield St., Brooklyn. (M.) Photoplay articles. F. M. Osborne. Low rates, Acc.
- MOVIE MAGAZINE**, 1926 Broadway, N. Y. (M.) Movie fiction, interviews, news, miscellany. 2c, Pub.

MOVIE MONTHLY, 175 Duffield St., Brooklyn. Limited market for photoplay miscellany. W. Adolpe Roberts. 1c up, Acc.

MOVING PICTURE STORIES, 166 W. 23d St., N. Y. (W.) Limited market for photoplay short-stories, verse. Ethel Rosemon. Low rates, Pub.

SCREENLAND, 145 W. 57th St., N. Y. (M.) Photoplay news articles, dramatic short-stories. Elliot Keen. Fair rates, Acc.

Musical

ETUDE, THE, 1714 Chestnut St., Philadelphia. (M.) Articles on musical education. James F. Cooke. 1c up, Pub.

MUSICAL AMERICA, 501 5th Ave., N. Y. (M.) Musical miscellany. \$3.50 column, Pub.

MUSICIAN, 901 Steinway Bldg., N. Y. (M.) Musical miscellany. ½c, Pub.

List D

Juvenile Publications.

AMERICAN BOY, THE, 550 Lafayette Bldg., Detroit, Mich. (M.) For older boys. Short-stories 1000 to 6000; serials up to 50,000; articles, brief accounts of boy activities and short miscellany. Griffith Ogden Ellis. 1c up, Acc.

AMERICAN GIRL, 189 Lexington Ave., N. Y. (M.) For medium ages; Girl Scouts publication. Short-stories 3000 to 6000; serials up to 50,000; general articles. Helen Ferris. Indefinite rates. Acc.

BEACON, THE, 25 Beacon St., Boston. (W.) Boys and girls, medium ages. Short-stories 1800 to 2000; serials, verse, miscellany. 1/3c, verse double, Acc.

BOY LIFE, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Medium ages. Short-stories 2000, serials, articles, miscellany. 1/3c up, Acc.

BOYS' COMRADE, Christian Bd. of Publication, 2712 Pine St., St. Louis. (W.) Ages 14 to 18. Short-stories 2000, serials, illustrated articles 100 to 1500, verse, miscellany. O. T. Anderson. ½c, Acc.

BOYS' FRIEND, United Brethren Pub. House, Dayton, O. (W.) Boys' short-stories 1250 to 2000. \$1.50 to \$1.75 a story, Acc.

BOYS' LIFE, 200 5th Ave., N. Y. (M.) Boy Scouts publication, ages 14 to 18. Short-stories, 2000 to 5000, serials up to 35,000; articles. James E. West. 1c up, Acc.

BOYS' OWN MAGAZINE, Smethport, Pa. (M.) Boys' interests. Adventure, humorous, school short-stories, thrilling serials, articles. Herbert Hungerford. Good rates, Acc.

BOY'S WEEKLY, THE, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. Ages 9 to 15. Short-stories 2000; serials, articles, miscellany. Fair rates, Acc.

BOY'S WORLD, D. C. Cook Pub Co., Elgin, Ill. (W.) Boys 13 to 16. Short-stories 2000 to 2400; serials 4000 to 16,000; short articles 100 to 500, illustrated feature articles, miscellany. D. C. Cook, Jr. \$4 per M up, Acc.

CHILD'S GEM, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (W.) Very young children. Brief short-stories, articles 300 to 600, verse. ¼ to ½c, Acc.

CHILD LIFE, Rand, McNally & Co., 536 S. Clark St., Chicago. (M.) Ages 2 to 10. Humorous short-stories and boys' material up to 1600. Otherwise overstocked. Rose Waldo. ½c to 1c, Acc.

CLASSMATE, THE, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Young people and adults. Short-stories, serials, articles, miscellany. ½c up, Acc.

COUNTRYSIDE, Elgin, Ill. (W.) Family reading. Farm life short stories 2000 to 2400, serials up to 18,000, articles, miscellany. D. C. Cook Pub. Co. ½c up, Acc.

DEW DROPS, D. C. Cook Pub Co., Elgin, Ill. (W.) Children, ages 6 to 8. Brief short-stories, serials, articles 600 to 900, miscellany. ½c up, Acc.

EPWORTH HERALD, 740 Rush St., Chicago. (W.) Young People, 16 to 25. Religious articles 1000 to 1500, short, nature and religious verse, miscellany. W. E. J. Gratz. 1/3 to 1c, Acc.

EVERY GIRL'S MAGAZINE, 31 E. 17th St., N. Y. (M.) Camp Fire Girls' publication, 12 to 18. Short-stories, serials, articles, miscellany. Mary E. Squire. 1-3 to ½c, Pub.

FORWARD, Presbyterian Bd. of Pub., Witherspoon Bldg., Philadelphia. (W.) Young people, teen ages. Short-stories, serials, articles, miscellany. ½c, Acc.

FRONT RANK, THE, Christian Bd. of Pub., 2710 Pine St., St. Louis, Mo. (W.) Young people, teen ages. Moral short-stories 2000 to 2500, serials 20,000 to 24,000, 10 to 12 chapters, young men and women characters, articles, verse, 8 to 30 lines, scenic photos. O. T. Anderson, ½c, Acc.

GIRLHOOD DAYS, Standard Pub Co., 9th and Cutter Sts., Cincinnati, O. (W.) Ages 16 to 18. Short-stories, serials, articles, miscellany. Fair rates, Acc.

GIRLS' CIRCLE, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W.) Ages 13 to 17. Short-stories 2500, serials 8 to 10 chapters, articles 100 to 2000, poems up to 20 lines. Erma R. Bishop. ½c up, Acc.

GIRLS' COMPANION, D. C. Cook Pub. Co., Elgin, Ill. (W.) Ages 13 to 17. Short-stories up to 2400, serials, illustrated articles 1000, miscellany. ½c, Acc.

GIRLS' FRIEND, United Brethren Pub. House, Dayton, O. (W.) Girls' short-stories 1250 to 2000. \$1.50 to \$1.75 a story, Acc.

GIRLS' WEEKLY, THE, So. Baptist Conv., 161 8th Ave., N., Nashville, Tenn. (W.) Ages 9 to 15. Short-stories, serials, miscellany. Fair rates, Acc.

GIRLS' WORLD, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W.) Ages 13 to 16. Short-stories up to 2500, serials, miscellany. ½c, Acc.

HAVERSACK, THE, Methodist Pub. House, 810 Broadway, Nashville, Tenn. (W.) Boys, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, miscellany. ½c, Acc.

JOHN MARTIN'S BOOK, 33 W. 39th St., N. Y. (M.) Children 3 to 10. Brief short-stories, fairy tales, nature stories, up to 1000; verse. John Martin. ½c up, Acc.

JUNIOR CHRISTIAN ENDEAVOR WORLD, 41 Mt. Vernon St., Boston. (W.) Short-stories 1500, serials, miscellany. Usually overstocked. Amos R. Wells. ½c, Acc.

- JUNIOR HOME MAGAZINE**, 1018 S. Wabash Ave., Chicago. (M.) Juvenile short-stories, "how-to-make" articles, miscellany. Bertha M. Hamilton. Low rates, Pub.
- JUNIOR LIFE**, Standard Pub. Co., Box 5, Sta. N. Cincinnati. (W.) Children 8 to 12. Short-stories up to 1000. $\frac{1}{2}$ c. Acc.
- JUNIOR WORLD**, Christian Bd. of Pub., 2710 Pine St., St. Louis. (W.) Children 8 to 10. Short-stories 2000 to 2500, serials 8 to 10 chapters, poems up to 20 lines, informative articles 100 to 1800. Constance Warren. $\frac{1}{2}$ c. Acc.
- JUNIOR WORLD**, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W.) Children 9 to 12. Short-stories up to 2500, serials, miscellany. \$4 per M. Acc.
- KIND WORDS**, So. Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (W.) Young people, teen ages. Short-stories 1000 to 2000, serials, miscellany. $\frac{1}{4}$ c. Acc.
- KINDERGARTEN PRIMARY MAGAZINE**, Manistee, Mich. (M.) Ages 4 to 6. Short-stories, verse. Low rates, Acc.
- KING'S TREASURES**, Presbyterian Bd. of Pub., Witherspoon Bldg., Philadelphia. (W.) Boys, medium ages. Short-stories, serials, miscellany. $\frac{1}{4}$ to $\frac{1}{2}$ c. Acc.
- LITTLE FOLKS**, Salem, Mass. (M.) Younger children. Short-stories up to 1200, verse, miscellany. Margharita O. Osborne. $\frac{1}{2}$ c. Pub.
- LOOKOUT, THE**, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Young people. Short-stories, serials, religious miscellany. $\frac{1}{2}$ c. Pub.
- LUTHERAN BOYS AND GIRLS**, Lutheran Pub. House, 1228 Spruce St., Philadelphia. Ages 12 to 14. Low rates, Acc.
- LUTHERAN YOUNG FOLKS**, Lutheran Pub. House, 1228 Spruce St., Philadelphia. Older boys and girls. Short-stories, serials, miscellany. \$3 per M. up, Acc.
- MAYFLOWER, THE**, Pilgrim Press, 14 Beacon St., Boston. (W.) Under 9. Short-stories 300 to 700, verse. Fair rates, Acc.
- OLIVE LEAF**, Augustana Book Concern, Rock Island, Ill. (W.) Brief children's stories, especially animal stories. C. W. Foss. $\frac{1}{3}$ c. Pub.
- ONWARD**, Box 1176, Richmond, Va. (W.) Young people, medium ages. Short-stories, serials, miscellany. $\frac{1}{4}$ c. Acc.
- OLIVE LEAF**, Rock Island, Ill. (W.) Brief child and animal short-stories. $\frac{1}{3}$ c. Pub.
- OPEN ROAD, THE**, 248 Boylston St., Boston, 17. (M.) Boys' interests. Opportunity, sport, business, adventure, school-life, humorous short-stories 2000 to 7000, serials up to 50,000, articles 1500 to 3000, humorous verse 4 to 20 lines. C. H. Ernst. 1c. Acc.
- OUR LITTLE FOLKS**, United Brethren Publishing House, Dayton, O. (W.) 4 to 9 years. Short-stories 300 to 600. $\frac{1}{4}$ c. Acc.
- OUR LITTLE ONES**, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Very little children. Short-stories 300 to 600, verse. Up to $\frac{1}{2}$ c. Acc.
- OUR YOUNG PEOPLE**, M. E. Church So., 810 Broadway, Nashville, Tenn. (W.) Family reading. Short-stories 2500 to 3500, serials 8 to 12 chapters, miscellany. $\frac{1}{2}$ c. Acc.
- PICTURE STORY PAPER**, 150 5th Ave., N. Y. Children 4 to 8. Short-stories 300 to 800, verse. $\frac{1}{4}$ to 1c. Acc.
- PICTURE WORLD**, Am. Sunday School Union, 1816 Chestnut St., Philadelphia. (W.) Children under 12. Short-stories 400 to 800, verse. \$3 to \$4 per M. up, verse 50c stanza, Acc.
- PORTAL**, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Girls, 9 to 15. Short-stories 1500 to 3000, serials 20,000 to 25,000, articles, miscellany. Alfred D. Moore. $\frac{1}{2}$ c up, Acc.
- PURE WORDS**, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Very young children. Short-stories, verse. Low rates, Acc.
- QUEEN'S GARDENS**, Presbyterian Bd. of Pub., Witherspoon Bldg., Philadelphia. (W.) Girls, 12 to 14. Short-stories 2000 to 2500, serials, miscellany. Low rates, Acc.
- ROPECO MAGAZINE**, Rogers, Peet & Co., 842 Broadway, N. Y. (M.) Boys, 10 to 20. Short-stories, fairy tales, articles, miscellany. 1c. Acc. Acc.
- ST. NICHOLAS**, Century Co., 353 4th Ave., N. Y. (M.) Children all ages. Short-stories 1500 to 3500, serials, informative articles, verse. Usually overstocked. Wm. Fayal Clarke. 1c up, Acc. and Pub.
- STORYLAND**, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W.) Children under 9. Short-stories 300 to 1000, handicraft articles 300 to 500, poems under 20 lines. Constance Warren. Low rates, Acc.
- SUNBEAM**, 1319 Walnut St., Philadelphia. (W.) Little folks. Short-stories up to 400, verse. $\frac{1}{4}$ to $\frac{1}{2}$ c. Pub.
- SUNBEAMS**, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Children under 10. Short-stories up to 400. $\frac{1}{4}$ c up, Acc.
- SUNSHINE**, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Children under 10. Short-stories up to 400. $\frac{1}{4}$ c up, Acc.
- TARGET**, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Boys, 9 to 15. Short-stories 1500 to 3000, serials 20,000 to 25,000, articles, miscellany. Alfred D. Moore. $\frac{1}{2}$ c up, Acc.
- TORCHBEARER, THE**, M. E. Church So., 810 Broadway, Nashville, Tenn. (W.) Girls, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, miscellany. $\frac{1}{2}$ c. Acc.
- WATCHWORD, THE**, Otterbein Press, Dayton, O. (W.) Short-stories, moral tone, miscellany. Low rates, Acc.
- WELLSPRING**, Pilgrim Press, 14 Beacon St., Boston. (W.) Boys and girls, medium ages. Short-stories, serials, miscellany. $\frac{1}{2}$ c. Acc.
- WHAT TO DO**, D. C. Cook Pub. Co., Elgin Ill. (W.) Boys and girls 9 to 12. Short-stories 2000 to 400, serials 2 to 6 chapters, miscellany 100 to 500. \$5 per M. up, Acc.
- YOUNG CHURCHMAN, THE**, 1801 Fond du Lac Ave., Milwaukee, Wis. (W.) Boys and girls 10 to 15. Moral short-stories 2000, miscellany. Pearl H. Campbell. Moderate rates, Acc.
- YOUNG CRUSADER, THE**, Evanston, Ill. (M.) character building; children's paper of the W. C. T. U. Fair rates, Pub.
- YOUNG ISRAEL**, Rm. 10, 1520 Broadway, N. Y. (M.) Children under 16. Short-stories, articles, verse, Jewish and biblical. Elsa Wehl. Indefinite rates.
- YOUNG PEOPLE**, Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Medium ages. Short-stories 2000 to 3000, serials, articles, miscellany. Up to $\frac{1}{2}$ c. Acc.
- YOUNG PEOPLE'S PAPER**, 1816 Chestnut St., Philadelphia. (W.) Feature and inspirational articles under 1500, short-stories to 3000, serials 13,000. Boys and girls, teen ages. \$4 to \$5 per M. Acc.
- YOUNG PEOPLE'S WEEKLY**, D. C. Cook Pub. Co., Elgin, Ill. Boys and girls 17 to 20. Short-stories 2000 to 700, serials, illustrated articles, miscellany. \$5 per M. up, Acc.
- YOUTH'S COMPANION, THE**, 8 Arlington St., Boston. (W.) Family reading, boys and girls, all ages. Short-stories up to 4500, serials, informative articles, miscellany, verse. Harford Powel, Jr. 1 to 3c. Acc.
- YOUTH'S COMRADE, THE**, Nazarene Pub Soc., 2109 Troost Ave., Kansas City. (W.) Boys and girls, medium ages. Short-stories 2000, serials, articles, miscellany. Low rates, Pub.
- YOUTH'S WORLD**, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Boys, 13 to 16. Short-stories 2000 to 2500, serials, articles, miscellany. J. Sherman Wallace, D.D. \$4 per M. Acc.

THE AUTHOR & JOURNALIST'S

LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

West is a new magazine announced by Doubleday, Page & Company, Garden City, N. Y. The first issue will be out about January 1, and it will appear semi-monthly. Harry E. Maule, editor, writes: "We managed to make, in *The Frontier*, a magazine which was different from any of the many, many others on the market. We are going to do the same thing with *West*. While our field will be Western America, we shall not be limited to any one period. The main fare of this magazine will be the Western story of plot and action, cowboys, roundups, stage coaches, prospectors, gold rushes, etc. But what we are trying to do especially is to get into the magazine that sense of the rollicking, devil-may-care, hip, hip hurrah which characterized the cowboy in his best days. Therefore, we would like to see Western stories of all kinds and all lengths. We shall use serials, complete novels, novelettes and short-stories. Also, we shall use a few brief fact articles (not more than 500 words each) as fillers. Payment will be made at good rates on acceptance." In a later communication, Mr. Maule states: "Our greatest need at the moment is for short Western stories of 4000 to 5000 words with real plots. This is not to say that we will reject longer short-stories up to even 8000 or 10,000 words, but the short ones will have the edge on availability. Our next greatest need is Western novelettes or complete novels of approximately 30,000 to 40,000 words in length. It is going to be a bit difficult to work in a large number of the short novelette length of from 12,000 to 20,000 words. Bear in mind that anything submitted to *West* will also be considered for *Short Stories* and *The Frontier* and that these other two magazines have practically no restrictions in the matter of length."

National Thought, 823 Fifteenth Avenue, So., Minneapolis, Minn., is announced as a new magazine by Harlow Ross, who states: "I would appreciate it if you would advise your readers through your market page that we are in the market for articles of all kinds, but do not handle fiction. We are greatly in need of material on political and social economy and also on all of the practical sciences. For these we will pay a substantial rate upon acceptance. We are also in the market for news items of national interest, and would like to get in touch with writers in all large cities to serve us as correspondents. We suggest that writers communicate with us before submitting material."

The American Mercury, 730 Fifth Avenue, New York, "proposes hereafter to print a series of articles upon American journalism. A number of these articles are already arranged for, but there is plenty of room for more," announces the editor, H. L. Mencken. "Most of those in prospect are the work of men in the higher ranks of the trade. There should be something, also, out of the lower ranks. Here is a chance for bright young reporters with something to say—whether about editorial policies, newspaper organization, or working conditions in the craft. But it must be said plainly, with names and dates. Have the graduates of the schools of journalism anything to offer? They have been pouring into the city rooms of late; what have they observed? Articles will be read promptly and for those that are accepted, payment will be made in New York exchange with the speed of unchained lightning." Editor Mencken also issues a call for a story on what he terms "the decline of Ohio—the state which was once 'Queen of the West.'"

The Philadelphian, a new monthly magazine, is soon to be published by the editors of *Verse*, 1418 Wyoming Avenue, Philadelphia. This publication, scheduled to appear December 29th, will be devoted to current events, art and literature. A fairly comprehensive field will be covered, including public affairs, the theater, books, sports, painting, poetry, etc. *The Philadelphian* is in the market for short short-stories, 1000 to 2000 words in length, serious, humorous and satirical essays and articles of the same length, playlets, serious and light verse, drawings, caricatures and interesting and exclusive photographs. A good rate will be paid on acceptance, according to the editors. Short, snappy, sophisticated squibs also are wanted.

The American Magazine, 250 Park Avenue, New York, Merle Crowell, editor, states to a contributor that the magazine is overcrowded with personality sketches and cannot consider additional material of this type for some time to come.

Farm Life, Spencer, Ind., George Weymouth, editor, uses material on agricultural matters, and special articles on trapping and various other subjects, illustrated with good photographs. Payment is on acceptance, at about 1 cent a word.

Collier's, 416 W. Thirteenth Street, New York, announces that it is laying stress on humorous fiction, human interest, timeliness and illustrations, in its selection of material for publication.

Bear in Mind for Christmas
PRACTICAL

Books for Writers

Published at low prices by The Author & Journalist

A well stocked writer's library is a source of never ending inspiration.

THESE BOOKS, recommended and sold by THE AUTHOR & JOURNALIST, contain literally hundreds of hints that will improve your literary craftsmanship and increase your output. The volumes illustrated at the right are the first two books of the A. & J. Writers' Series, uniformly and artistically bound.

COMBINATION WITH SUBSCRIPTION ORDERS: A year's subscription to The Author & Journalist with any of these books, \$1.85; subscription with two books, \$1.70; subscription with three or more books, \$1.55.

WHAT AN EDITOR WANTS

By A. H. Bittner

Postpaid, \$1.10

Associate Editor, The Frontier

A volume by an experienced editor so full of practical help for the writer, novice or professional, that it deserves a place on the bookshelf of everyone who aspires to write fiction. The perfect short-story is defined and analyzed from the editor's point of view. Plot is treated from a new angle. One of the unique and practical features is the building up of a plot from original germinal idea to complete short-story. It makes clear the considerations which govern an editor's choice of fiction.

"Bittner makes clear so many things that were a puzzle for me until I worked them out by dint of much experience, particularly in the chapters on 'The Story is the Thing' and 'Action.' They're worth their weight in gold."—Merlin Moore Taylor, author and editor.

"Bittner does not pretend to possess any mysterious secret . . . but he does possess a knowledge of what is and what is not a story, and this knowledge he imparts to his readers in a straightforward manner which renders his book one of the most practical and instructive manuals on short-story writing that I have ever read."—H. K. Ellingson, in The Colorado Springs Gazette.

**CONSCIOUS SHORT-STORY
 TECHNIQUE**

By David Raffelock

Postpaid, \$1.10

Associate Editor, The Author & Journalist

A departure from the usual book on fictional technique. Not a book of "should's" or "don't's." It leads the way to clear thinking in order that the reader himself may be able to choose the best development for his story.

"Mr. Raffelock approaches an exposition of short-story mechanics from the standpoint of awareness, and thereby has succeeded in presenting the fundamentals of the business with an extraordinary clearness and vividness. We hazard the opinion that this unpretentious volume will yet prove to have been the pioneer in a new method of teaching short-story writing."—T. C. O'Donnell, author and editor.

"'Conscious Short-Story Technique' is a triumph, for you have succeeded in that most difficult thing: writing about technical matters sanely, helpfully, inspiringly, without losing yourself in generalities."—G. G. Clark, author and instructor in short-story writing.

WHAT AN
 EDITOR
 WANTS

BY A. H. BITTNER

CONSCIOUS
 SHORT-STORY
 TECHNIQUE

DAVID RAFFELOK

Other Recommendations

Fundamentals of Fiction Writing, Arthur Sullivant Hoffman, editor of Adventure. Reduces the theory of fiction to utmost simplicity. Postpaid, \$2.15

Fiction Writers On Fiction Writing, Arthur S. Hoffman. Postpaid, \$2.65

The Business of Writing, Holliday and Van Rensselaer. Valuable guidance for young authors. Postpaid, \$2.15

Plotting the Short-Story, Culpepper Chunn. Contains valuable "plot chart." Postpaid, \$1.10

The 36 Dramatic Situations, Polt. Standard book. Postpaid, \$1.65

Writing to Sell, Edwin Wildman. Practical advice by an editor and experienced journalist. Clear and specific. Postpaid, \$2.15

The Author & Journalist, 1835 Champa St., Denver, Colo.

Adventure, Spring and Macdougall Streets, New York, has announced a new policy concerning poetry. "Hereafter payment will be made at the rate of \$1 per line for poems of ordinary lengths. To remove the rate-per-line handicap from the very short forms, a minimum of \$15 a poem will be paid. On poems of more than one hundred lines, 75 cents a line but a minimum of \$100 a poem will be paid. We are particularly open to ballads of our country and of Canada. Humorous poems, at least for the present, are not desired. The tender passion is not for our pages. Nor the morbid or unclean, nor a too painstaking examination of one's psychological insides. Realism if you like, but not the realism of life's sewers. We base our standard of selection upon the principle that the primary appeal of poetry must be to the emotions, not to the intellect." Lawrence D. Jordan, assistant editor, sends this note.

True Experiences, 1926 Broadway, New York, is a new Macfadden Publication which appeared November 1. *True Experiences* resembles *True Story*, using the confession type of story and paying, it is understood, about 2 cents a word on publication.

Fighting Romances, 1926 Broadway, New York, one of the Macfadden publications, "is especially in the market for short-stories of 3000 to 7000 words," according to the editor, Walter W. Liggett. "We also need a few novelettes of 10,000 to 12,000 words, and verse of action and adventure of 30 lines or less. Action and adventure stories with romance and a fight, set in any locale in the world, are the types desired. We need sea and Alaskan stories especially at this time. Stories may be first person and need not have a happy ending or romance if very short." Although the almost unvarying Macfadden plan is to pay on publication, it is claimed by the editors that for this magazine payment is made on acceptance at 2 cents a word.

The American Parade, edited by W. Adolphe Roberts, is a new "magazine in book form" which will appear in the bookstores for the first time in December. The first issue will be dated January. It will seek material reflecting "the glittering pageantry of American life—the circus going by the door, whether it be on the definite subjects of books, the theatre, motion pictures, art and music, politics or sports." The work of leading authors will be featured and it is understood that the publishers expect to pay well for material. It will be published in New York, but the street address is not at hand.

Singing is a new magazine to be published in New York for those interested in vocal music. All branches of the subject will be covered. The editor is Alfred Human, former editor of *Musical America*. The first issue will be published about January 1.

The Social Index is a new magazine to be published weekly beginning November 28, from 2 E. Twenty-third Street, New York. Lucyle Hook, editor, writes: "In addition to society news of national interest furnished chiefly by special correspondents, this publication will use a short-story each week; special illustrated articles of a distinctive nature, some humor and at least one poem each week. A few cartoons or caricatures will also be run. We won't need any humorous material or poetry until after January 1, but might use some short-stories of not more than 3000 words, special articles and drawings. *The Social Index* caters only to people of refinement and understanding. We don't want anything offensive or crude, but only such material as would be likely to please members of the very best of American society. Rates are not high yet, and vary in accordance with our estimate of value to us. Payment will be made the tenth of each month for all material used during the previous month." This, of course, means payment on publication.

B'nai B'rith, 7 S. Dearborn Street, Chicago, "is in the market for articles of 2500 to 4000 words, short-stories of the same length, verse of 10 to 40 lines, and jokes, skits, anecdotes, all of Jewish interest," according to the editors. "Ghetto stories are not desired. Payment is made on publication at 1 cent a word."

Although *Judge*, 627 W. Forty-third Street, New York, has been listed on authority of its editors as paying on acceptance for material, letters received from contributors indicate that there may be a question regarding this policy. When the editor states that he pays on acceptance, and contributors assert that they are not being paid on acceptance, but on publication, the innocent bystander is left in somewhat of a quandary. At the present writing, all we know is that the statement in our October issue that *Judge* pays on acceptance came to us over the signature of Kendall Banning, editorial director (the letter being dated September 15), and that contributors have responded to this statement by asserting in letters to THE AUTHOR & JOURNALIST that they have not been, or are not being, so paid. The only charitable explanation we can offer is that possibly Mr. Banning intends to inform contributors that the policy of *Judge* henceforth will be to pay on acceptance, while those who contest his statement have not yet dealt with the magazine under its new plan.

American Beauties is a new publication of the Guild Publishing Company, Drexel Building, Philadelphia, Pa. Its contents are composed exclusively of pictures, and it will offer no market for the free-lance writer.

Thrift, 797 Beacon Street, Boston, is reported by contributors to be dilatory in reporting on manuscripts and answering correspondence.

THE S. T. C. NEWS

A Page of Comment and Gossip About the
Simplified Training Course and Fiction
Writing Topics in General

VOL. 2, No. 12

DECEMBER, 1925

EDITED BY DAVID RAFFELOK

LEARN AND LISTEN

Successful Author Gives Tip On Getting Story Material

An interesting letter came to the S. T. C. office from a writer who has sold hundreds of stories. "I have never found a place where I felt justified in ceasing to study, and I have been writing more than half a century," he stated. This author recently purchased The Author & Journalist's supplementary course, "How to Write a Screenable Plot Into Your Fiction Story."

In part, the author also wrote as follows:

Went out to The Adventurers Club of Los Angeles last night for their monthly dinner. Sat at table with an old sourdough and got material from him that will work up well into a good story. Tell these students to learn and listen. There are millions of basic incidents for stories in the air, and they can pick them out of any gathering—except a silly society mob.

"It may interest you, Mr. Raffelock, to know that I have recently sold three short-stories. All were juveniles and while not sold at a very high price, yet I was paid nearly the amount of the S. T. C. tuition fee. I am just completing the first lesson group. It is a great course."

L. R. K., Jacksonville, Ills.

There are three difficulties in authorship—to write anything worth the publishing—to find honest men to publish it—and to get sensible men to read it.—C. C. Colton.

A Few Words of Gossip With the Editor

In the engrossing account of Anatole France, "Anatole France, Himself," written by his secretary, Jean Jacques Brousson, is the following account of how the great French writer submitted his Mss. to the printer:

First of all he writes no matter what, on no matter what odds and ends of paper, in his tall, aggressive, puckered-up hand. The scraps and the scrawl go straight off to the printer.

The slip comes back from the press. Have you ever watched drawings in a studio being corrected? With a touch here and a touch there the Master gives form to the student's sketch until, suddenly, the poor botch springs into blazing life. So it is with Anatole France. On the first proof he accentuates.

Examples of accentuation: He has copied this phrase direct, without changing a word, from a biographical dictionary: "The lady Theroulde was rich and of good fame."

He reads over the phrase that he has borrowed from some commonplace historian and turns it into ridicule:

"It's as flat and insipid as a pancake."

But you will see: we shall trim the good lady to the taste of the day, and he writes:

"Since the lady Theroulde was rich, men said she was of good fame."

ISN'T IT THE TRUTH?

By MRS. NETA L. FRAZIER
S. T. C. Student

*If once the little writing bug has crawled beneath your skin
And lured you into thinking fame and fortune you will win,
You might as well admit
Just how badly you are hit
For once that bug has bitten you,
You
Just
Can't
Quit.*

*Perhaps you get discouraged, say you've quit the silly game,
Swear you care naught for fortune and less than that for fame,
But no one's fooled a bit,
When you throw a jealous fit,
For once that bug has bitten you,
You
Just
Can't
Quit.*

*You'll go without new shoes and gloves to purchase postage stamps,
You'll wear your brains to weary wisps, your fingers twist with cramps
And Doggedly "submit"
All the manuscripts you've writ,
For once that bug has bitten you,
You
Just
Can't
Quit.*

A STUDENT'S RECORD

Correspondence With His In- structor Reveals Interesting Story of Success

Sept. 14, 1924. J. W. writes, after receiving advertising circulars from the Simplified Training Course, that he has taken other courses and found they prevented him from writing instead of stimulating him to write. Requests that he be taken off mailing list as he does not believe he will ever again want to take a course.

Oct. 5. J. W. answers letter from S. T. C. and says he will examine instruction material if sent him, but he does not believe he will want to enroll. Has sold a few stories to the snappy-story type of magazine, but wants to write a better kind. Thinks he will have to hew out his own way.

Oct. 10. J. W. acknowledges receipt of first and second lesson groups of S. T. C. and finds them interesting. Agrees to send in assignments for criticism.

Oct. 17. J. W. sends in his enrollment. Found criticisms authoritative and constructive. Received exactly the kind of help he had always wanted.

Dec. 2. J. W. notifies his instructor that story worked out for twenty-fifth assignment sold to Ace High. Has high praise for methods and personal interest of the S. T. C. This is his first sale of the type of story he had been trying to sell.

Feb. 19, 1925. J. W. makes sale to Ranch Romances, selling story that was worked out for the S. T. C. and had received instructor's full criticism.

Feb. 26. J. W. opens regular market with Ranch Romances, having in one issue two stories under his own name.

Mch. 5. Makes first sale to Triple-X. This is a Western story submitted as an assignment for the S. T. C.

June 8. J. W. writes that he wants special help on the mystery story, studied in the Fourth Group, as this is the type of story he desires most to write.

July 23. J. W. thanks his instructor for detailed, constructive criticisms on his mystery stories.

Oct. 30. J. W. sells his first mystery story. Sale is made to Munsey magazine.

Nov. 10, 1925. Upon submitting his final story for the course, J. W. writes: "The sale of my mystery story is another credit to you and your course. Surely I never made a better investment!"

Unhappy perhaps is man, but happy the artist whom desire rends.—Baudelaire.

Electricaster Service, Inc., Baum Building, Thirteenth and Farnam, Omaha, Neb., a newspaper feature and ad-cut and copy service, "wants small features and queries on stuff suitable for weekly newspapers of the better class. No stories over 500 words. Good, snappy humor. Unique advertising ideas and plans. Photographs which lend themselves to advertising use, in all lines. Comic strip ideas or copy. Short stickful comics. Short piquant children's verse or stories. New puzzle ideas. Must be snappy, original stuff. Pay ½ to 2 cents per word and \$1 to \$3 per photo, or more, according to value and timeliness of material accepted. Continuity stuff negotiated. Prompt pay on acceptance. Response within ten days after receipt." C. F. Hodge, general manager, sends this note.

The Poster, 307 S. Green Street, Chicago, Burton Harrington, editor, will be in the manuscript market after January 1st and wants high-class material from the best writers who are able to get the publication's particular angle. "It publishes only articles and pays better than the average rates," according to E. J. Costello of the staff. "*The Poster* is the official publication of the Outdoor Advertising Association of America, circulating among advertising managers, art directors and artists, educational institutions and business executives. It is devoted exclusively to poster designing and painted outdoor bulletins, and particularly wants articles dealing with specific advertising campaigns by reputable companies where the outdoor medium has been used either alone or in conjunction with newspaper, magazine or other recognized media. Art subjects which have some direct application in this field are also desired. The writer should keep in mind that *The Poster* is devoted just as much to the development of the esthetic side of poster art and painted bulletin art as it is to the more commercial aspects of outdoor advertising. Also it is interested in exceptionally well-done business articles of interest to executives, and particularly those having intelligent analyses of marketing conditions. These may be in the form of interviews or special articles, but in the case of important articles, evidence of authorization and approval must be sent with manuscript. While no definite length is prescribed, articles under 2000 words are preferred. Good photographs are a requisite. Writers will stand a better chance if they first communicate their ideas to the editor. Suggestions and manuscripts will be passed on promptly, and payment is made on acceptance."

Rural Trade, Raymond Gilkinson, editor, Topeka, Kansas, is sending out an urgent call for more material. This publication is to be enlarged and short and long articles are needed at once. In addition to much matter on general merchandising, the editor seeks the following: "All sorts of helpful hints on merchandising, buying, and advertising—we need a good volume of these. Give merchants' names who have worked out various 'hints' or ideas that you write about, and give results obtained. Articles for or against

various partial-payment plans—give dealers' experiences, and reasons for using or discarding. Advertising appropriations—amount for various departments. Buying methods and helpful ideas. Business-building ideas that have been tried out with successful results, or if unsuccessful, why? Building up the stock to meet demand. Bargain counters and departments. Co-operative efforts among merchants. Delivery service rendered. Eliminating dead stock. Enlarging the trade territory. How to collect delinquent accounts. How many departments should a small town store have; how distinct should these departments be? How should overhead charges be made to various departments? Comment on business conditions. How are errors in names, addresses, accounting, marking goods, and making change eliminated? What do errors cost a merchant? Important discussions at business conventions. Invoice methods and systems. Instructions given salesmen. Ideas on store equipment that cut down labor, boost efficiency, and prevent waste. Individuality in advertising. Interesting folks in the retail world. Methods of fighting house-to-house canvassers. New departments. Best pulling advertisements. Store management ideas. Articles about service rendered, and why it paid. Service costs. Store slogans, and how they have worked for the benefit of better trade. Special sales stunts, seasonal sales and unusual sales. Keeping stock up to date. Presenting seasonal merchandise. Ways of stimulating business in slack seasons. Selling through window displays—describe display, but make this description short and graphic. Be sure to give any definite results obtained, such as sales actually checked up to the window display, number of folks attracted, and comment received. Selling perishable goods in all seasons. Selling out-of-season merchandise. Remodeling the store to speed up service and cut down overhead. Use made of mails. Use of telephone. Progressive work done by local business organizations, and results accomplished. Store publications. There are dozens of stories just waiting for you to get them and *Rural Trade* needs material now." *Rural Trade* pays 1 cent a word on publication and the latter is never delayed. It prefers short articles—600 to 800 words—but can use several ranging up to 1500 words."

The Americana Collector is a new monthly magazine devoted to Americana-lore and bibliography and edited by Charles F. Heartman, Metuchen, N. J.

Jeannette Hungerford, associate editor of *Boys' Own Magazine*, Smethport, Pa., states to a contributor that the affairs of the old *Boys' Magazine* have not yet been straightened up. Some material for the magazine has been purchased at good rates.

10 Story Book has moved from 538 S. Dearborn Street to 440 S. Dearborn Street, Chicago.

THE SERVICE BUREAU FOR WRITERS

Franklin, Ohio

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Edited by J. BERG ESENWEIN

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Management, 58 E. Washington Street, Chicago, H. P. Gould, editor, writes: "We shall be glad to have you pass the word along to experienced writers among your clientele that *Management* is in the market for articles on business subjects. We give all matter submitted early consideration and pay on acceptance. Our regular rate is 2 cents a word. The material needed divides itself roughly into two general classes: first, so-called "success stories" on the rise and growth of organizations and men; second, articles dealing with executives' problems such as organization, finance, labor, waste elimination, production, etc. These articles must be based upon a thorough knowledge of the subject but are not written in the highly technical manner of an industrial engineer's report. As our circulation goes almost entirely to industrial and business executives, all articles must written to and for them. We also want to get in touch with experienced business writers in the large industrial centers who can act as occasional correspondents for us by covering local organizations and executives. Because of the subjects to be handled and the class of readers to whom we appeal, amateur writers cannot provide us with acceptable material."

The United States Civil Service Commission announces an open competitive examination for an agricultural writer. Receipt of applications will close December 29th. The examination is to fill a vacancy in the office of the Secretary, Department of Agriculture, and vacancies in positions requiring similar qualifications. The entrance salary is \$2700 a year. After the probational period of six months required by the civil service act and rules, advancement in pay may be made without change in assignment up to \$3300 a year. Promotion to higher grades may be made in accordance with the civil service rules. The duties will be not only to popularize the published or unpublished results of the more technical and scientific investigations of the Department of Agriculture, but also as occasion demands to prepare special articles suitable for publication in scientific journals. Appointees must be able to comprehend the scientific and research work being conducted by investigators and experimenters of the Department of Agriculture and be able to interpret for the general public the results of such investigative work. Appointees also should be able to consult with and advise research workers in regard to preparation of their data for publication as technical or popular publications. Competitors will be rated on a practical test, papers or magazine articles to be filed with the application, and education and experience. Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the Board of U. S. Civil Service Examiners at the post office or custom house in any city.

Letters addressed to the *Orleans Review*, New Orleans, La., are returned marked "unclaimed."

The *Saturday Evening Post* made an analysis not long ago which revealed that about twenty-five per cent of the writers appearing in its pages last year were new to the *Post*, and sixty-three per cent had not appeared in the magazine prior to 1920. Sixty-three writers made their debut into the magazine last year. Approximately 33,000 manuscripts are examined yearly. The editors comment that in view of these figures, it is curious that the legend that the *Post* deals only in "names" should persist. The point is made also that the magazine consistently opposes the "contract" system, and that no writer's work ever is purchased in advance on contract. "Old writers constantly are falling by the wayside, and obviously it is necessary to the very life of the magazines that new ones be discovered to replace them. All of the time of a part of our staff is given to that search."

Inland Merchant, the Haire Publishing Company, 1170 Broadway, New York City, Alex Mott, editor, recently wrote a would-be contributor that he could use a story on "What Constitutes Successful Salesmanship in a Dry Goods Store." "This is to be written in how-to-do-it style, in the third person, giving specific principles, keeping in mind all the time that we are going to the small-town merchant. Length of story, about 2000 words. Rates of payment from 1/2 cent up, depending upon what we think it worth, payable after publication. We pay extra for photographs."

The *Art Digest* is a new magazine to be brought out in December by Samuel W. Frankel and Per-ton Bowell of New York, formerly business manager and editor of *International Studio*.

Paris Nights, 584 Drexel Building, Philadelphia, announces: "We are in immediate need of sex stories, cleverly plotted with Parisian background, of 1500 to 2500 words. These stories should be bright, clever and snappy, in a light-hearted vein, with the sex interest studiously presented by the surroundings and general atmosphere rather than direct statement. Vulgarity and obscene or lascivious material has no chance here. Articles of semi-fiction type, about Paris and Parisian characters, actresses, artists, models, the Mont-marte, the Boulevards, of a breezy, chatty nature, are desirable. We use clever, humorous poetry with sex element for which we pay 15 cents a line. Humor for our 'Boudoir Chatter' department is bought at 50 cents a joke. Our general rates are 2/3 cents a word and up. Payment is made on the first and fifteenth of each month of acceptance. We do not use photographs."

Fur-Fish-Game (formerly *Fur News and Outdoor World*), Columbus, Ohio, pays about 1/4 cent a word on acceptance for articles and items on fishing, trapping and hunting. A. R. Harding, the editor, prefers the author to state price wanted. Rate for photographs, which should accompany all articles, is around 50 cents each. Mr. Harding states that he uses no fiction.

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Prize Contests

The National Board of Fire Underwriters, 76 William Street, New York, offers a prize of \$1500 for the best synopsis or outlined plot of a motion picture that will tell in not more than two reels an effective business romance interwoven with the history and fundamentals of fire underwriting. The Board does not want a script designed to sell insurance policies, but one that will interpret the business in terms of human interest understandable by everybody. Perhaps the plot will involve the activities of incendiaries, insurance taxation, rating difficulties or other problems of the business—that is for the contestant to decide. Somewhere there should be an individual who, besides being acquainted with the ins-and-outs of fire insurance, also knows something of writing for the silver screen and consequently will be able to produce an acceptable story. Scripts should be in synopsis form and not complete continuities, and should be sent to above address on or before March 1, 1926. In addition to the prize of \$1500, the Board retains the privilege of purchasing for \$500 one other of the scenarios submitted. It also reserves the right to make necessary changes in the manuscripts and to withhold the awards if no suitable synopsis is received. The judges of the contest are: Sheldon Catlin (Chairman), and Paul Haid of the Committee on Public Relations, and W. E. Mallalieu, General Manager of The National Board of Fire Underwriters.

Edward J. Clode, Inc., book publisher, announces a prize of \$2500 for the best novel submitted by March 1, 1926. The novel may be of any type and by an experienced or amateur writer. There are no restrictions placed upon it except that it must be written in English and conform to "certain mechanical requirements." The winning novel will be published May 1, 1926, and the author will receive not only the \$2500 prize, but a liberal contract. Any other manuscript considered worthy of publication will be accepted and brought out by the firm. Additional information may be received from *Edward J. Clode, Inc.*, 156 Fifth Avenue, New York.

True Story Magazine, 1926 Broadway, New York, has announced a contest for true stories of human life. There will be a first prize of \$5000, five second prizes of \$1000 each, ten third prizes of \$500 each, twenty fourth prizes of \$250 each, fifty fifth prizes of \$150 each, and two hundred and twenty-five sixth prizes of \$100 each. All stories must be written in the first person, type-written if possible, with name and address in upper left-hand corner of first page of manuscript. Address manuscript to the *True Story* Contest Editor, 1926 Broadway, New York. Enclose a self-addressed stamped envelope. The publishers state: "Although every effort will be made to return unavailable manuscripts, *True Story* will not hold itself responsible for such return,

and they advise contestants to retain a copy of manuscripts submitted. Stories will be judged from the viewpoint of human experience and interest, regardless of literary merit. Only manuscripts received on or before midnight of May 31, 1926, will be admitted in the contest, that being the closing date." No word limit is named.

Hart Schaffner and Marx announce their annual awards totaling \$2000 for the best studies in the economic field. Class A includes any resident of the United States or Canada. In this class a first prize of \$1000 and a second prize of \$500 will be given. Class B includes undergraduates of any American college. A prize of \$300 and a second prize of \$200 will be awarded in this class. Subjects for studies are suggested but any other subject may be chosen, if approved by the committee. Manuscripts should be inscribed with an assumed name, the class in which they are presented, and accompanied by a sealed envelope giving the real name and address of the competitor, together with any degrees or distinctions already obtained. No paper is eligible which has been printed or published in a form to disclose the identity of the author before the award shall have been made. Competitors in Class B should add the name of the institution in which they are studying. Entries should be sent on or before June 1, 1926, to J. Laurence Laughlin, University of Chicago, who will also give further particulars and a list of subjects approved by the committee.

Journeys Beautiful, 150 Lafayette Street, New York, offers prizes which include two first-class tickets good during the month of January, 1926, from New York to Bermuda and return, with two weeks' stop-over, and money awards of \$100, \$60, \$40, two of \$25, for the best short illustrated travel stories based on actual experience. Photographs or pen-and-ink sketches must accompany articles, which should not exceed 3000 words. The contest closes December 15, and *Journeys Beautiful* retains the right to publish without further compensation all articles receiving prizes or honorable mention.

The Nation, 20 Vesey Street, New York, has announced its annual poetry contest in which a prize of \$100 is awarded for the best poem submitted to it between Thanksgiving and New Year's Day.

Ziffs, 608 S. Dearborn Street, Chicago, offers a prize of \$25, five prizes of \$5 and ten prizes of \$2.50 each, for the world's best simile submitted to it before Christmas Day, 1925. Entries must be written on postal cards and addressed to Badzib, in care of *Ziffs*.

Pollak Foundation, Newton 58, Mass., offers a prize of \$5000 for the best adverse criticism of the book "Profits" submitted to it before January 1, 1927. The book may be found in public libraries.

Frederick Palmer, contributor of a weekly Personal Page, in announcing in *The American Legion Weekly*, 2457 E. Washington Street,

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CONGRESS OF AUG. 24, 1912,
OF THE AUTHOR & JOURNALIST, published monthly at
Denver, Colo., for October, 1925**

Before me, a notary in and for the state and county afore-
said, personally appeared Willard E. Hawkins, who, having
been duly sworn according to law, deposes and says that the
following is, to the best of his knowledge and belief, a true
statement of the ownership, management and circulation, etc.,
of the aforesaid publication for the date shown in the above
caption, required by the act of August 24, 1912, embodied in
section 443, Postal Laws and Regulations, printed on the re-
verse of this form, to-wit:

1. That the names and addresses of the publisher, editor
and manager are:

Publisher, Willard E. Hawkins, 1835 Champa St., Denver,
Colo.; Editor, same; Manager, none.

2. That the owners are: Willard E. Hawkins, Denver,
Colorado.

3. That the known bondholders, mortgagees, and other
security holders owning or holding 1 per cent or more of
total amount of bonds, mortgages or other securities are:
None.

4. That the two paragraphs next above, giving the names
of the owners, stockholders and security holders, if any, con-
tain not only the list of stockholders and security holders as
they appear upon the books of the company, but also, in
cases where the stockholder or security holders appear upon
the books of the company as trustees or in any other fiduci-
ary relation, the name of the person or corporation for whom
such trustee is acting, is given; also that the said two para-
graphs contain statements embracing affiant's full knowledge
and belief as to the circumstances and conditions under which
stockholders and security holders who do not appear upon the
books of the company as trustees, hold stock and securities
in a capacity other than that of a *bona fide* owner; and this
affiant has no reason to believe that any other person, asso-
ciation or corporation has any interest, direct or indirect,
in the said stock, bonds, or other securities than as so stated by
him.

WILLARD E. HAWKINS, Publisher.

Sworn to and subscribed before me this 2nd day of
October, 1925. **LILA G. WATSON, Notary Public.**
My commission expires February 25, 1929.

Indianapolis, of November 6 the names of winners
of ten cash prizes totaling \$155 for the best an-
swers to the question, "What Good Did I Get Out
of My Service in the War?" (open to all Legion-
naires) announced "other contests in mind in
a plan for a contribution by those who know war
at first-hand to that supreme problem of peace
and war. Next we shall have answers to the
question, 'Why I am Against War'—the details
of contest to be announced later. The articles
should take a stand against war as war, not
against serving when your country is at war. I
shall follow that with the question of how coming
generations, without having to go to war, shall
get the good that war gave the writers in this
contest. How can peace best supply a moral
substitute for war?"

Triple-X Magazine, Robbinsdale, Minn., offers
eight cash prizes, \$50, \$25, \$10, and five of \$3 each,
for letters of 500 words on the subject, "My
Greatest Christmas Thrill." Contest closes Jan-
uary 2, 1926. Address "E" Contest Editor. No
contributions will be returned. *Triple-X* offers
monthly prizes of \$25, \$15, and \$10, for manu-
scripts not exceeding 1000 words, on exciting per-
sonal experiences in which the relators faced grave
danger or death. Photograph of the contributor
must accompany the manuscript.

League of American Penwomen, Baltimore
Branch, offers three prizes to women of Maryland:
\$25 for the best short-story within 5000 words, \$10
for the best lyric poem within 24 lines, and \$25
for the best picture in the Baltimore Water Color
Exhibition of 1926. Only one short-story and one
lyric may be submitted by each contestant. Manu-
scripts must be typewritten, and must bear neither
name nor address of author, which must be sent
under same cover with manuscript in sealed en-
velope containing return postage. Entries must be
received not later than April 1st. Address Prize
Committee, League of American Penwomen, Acad-
emy of Sciences, 105 W. Franklin Street, Balti-
more, Maryland.

The Writer's Monthly, Springfield, Mass., an-
nounces prizes of \$100 down to \$50 in cash, and
additional credit-coupon prizes, in four short-story
contests closing June 30, 1926, and open to under-
graduates and teachers.

Merrell-Soule Company, Syracuse, N. Y., manu-
facturers of None Such Mince Meat, offer \$1250
in prizes for recipes for mince meat puddings,
cookies or cake. The prizes range from cash
awards of \$500 to \$5. Contest ends March 1, 1926.

A FULL REPORT ON THE OCTOBER WIT-SHARPENER
has been deferred until next month, because of lack
of space. The winners are: Willis K. Jones, Miss
Louise Flint of Pasadena, Calif., and Mrs. Jessie
Armstrong Crill of Anaheim, Calif. Their prize-
winning solutions will be published next month.

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